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The Conversational Approach to Language Learning, an Evaluation and an Answer to our Critics

IN ORDER to acquire the proper understanding of the problems involved in the current demand for conversation, it appears feasible to discuss its status from three main angles: (1) the flaws in the traditional reading-translation method which gave rise to the call for a change, (2) the reasons for the failure of the "natural" or "conversation-only" method, and (3) devices recommended to supplement and establish firmly the conversational method as the logical approach to language learning.

As I see it, success in language mastery depends on three prime factors: (1) attitude, (2) time allotted, and (3) methodology. To me, the first two factors are even more weighty than the last. For decades the disturbed modern language teacher has faced an avalanche of criticism directed at his methods. As a result he has so lost confidence that he readily yields to the advice which every nonlinguist so generously offers him. But this amiable humility has made him only the surer target of criticism, since hesitation invites attack. Instead of this uncertainty and panicky fear of decreasing enrollments, we should display a challenging attitude ourselves, and demand equality of rights: equal rating in the curricula and as much time allotted as to the other academic subjects in order to demonstrate properly what our methodology can accomplish. Success succeeds; what we need is a chance in the sun instead of discrimination due to misconceptions on the part of the public and educators.

The old reading-translation approach earned us this low rating; we frankly admit that it did not teach the pupil to speak. However, we attribute this mishap not so much to method as to the failure to create a receptive attitude. A language teacher's first task should be to abate the multiplicity of fears that occupy the beginner's harassed mind. Psychology teaches us that fear hampers the learning process,

that only a relaxed mind retains information. In our average student there are present about 8 fears when he first meets us. First, the normal fear of anything new and strange; add to this the ominous reports he has heard of the unfortunate mortality rate in our departments; then, thirdly, the sudden introduction into a milieu of abstract terminology and emphasis on things new to him, against which he naturally rebels, because accents, endings, and word sequence have seemed infinitely unimportant. Instead of overwhelming the student with pages of rules and vocabularies to be memorized, we now seek to make him feel at home and to give him, from the very start, confidence and courage. Fourthly, the American student as a rule has not developed any "Sprachgefühl" or awareness of the significance of orthographic and syntactical principles and philological relationships. He therefore needs training in perception, association, and linguistic logic, which can easily be gained. His fifth fear, the anti-grammar complex is more difficult to combat. He derives it from hearsay, possibly poor instruction in English, the misplaced emphasis it was accorded in the old-fashioned language approach and a prevailing misconception that it is a useless mental hurdle. He must learn that it serves only as the humble handmaiden on the path to language learning, that it is an aid, a short-cut to the goal, and not an abstract test of memory for the attainment of an "A" grade in the teacher's classbook. As soon as students deduce their own language laws from known examples, this fear departs. But the general public will keep on saying, "I don't want to learn *grammar*; I just want to learn to talk!" which is like asserting, "I just want to swim the English Channel; I don't want to bother about learning to swim." They suspect us language teachers of wishing to expose them to a course of useless mental

acrobatics, called "grammar." Even some colleagues of mine share this misconception. For example, in one of our neighboring towns they are introducing oral Spanish into the first grade with the intention of continuing it through the eighth, but promise to avoid meticulously all grammar and spelling until the student possesses the more mature high school mind. Why create artificially a fear of spelling which comes so natural in the Spanish tongue and which is absolutely necessary for the retention of vocabularies and home practice? The child should learn simultaneously by eye, ear, and tongue. As a matter of fact, the American student's well-known fear of spelling, fear number six, is promptly dispelled as he realizes the phonetic regularity of the foreign languages we usually teach. Fear number seven is that of pronunciation, attributable to self-consciousness and lack of ear-training. Use chorus work to cure the first and record playing or a wire recorder to develop the second. But do not allow erroneous pronunciations which result in misunderstandings of many sorts.

In the past, many language courses did not consider or combat these fears; they chose to evade the issue by avoiding altogether the stumbling block of self-expression, by concentrating solely on reading and translation. To be sure, they introduced the class to the treasures of foreign literatures—perhaps all too soon—and to the intricacies of written compositions, but fear of poor grades resulted in much cribbing and prompting, and a general waste of time, which outweighed the possible benefits of the class. Accordingly, a large number of those trained in this manner furnish ample ammunition for our critics with their shouts of: "I've had three years of French in college but I can't say a sentence correctly now," and "I took Spanish all through high school but I can't make out a thing they say over the radio," and again, "I had a wonderful German teacher at the University but somehow I never can follow a German opera," etc., etc.

The reading-translation method indicated fear of tackling the job and ignored the axiom that a living language must live. It stressed memorizing; so do we, but *it* demanded memorizing *devoid of association* which is so essential! In fact this old approach cultivated all the

fears mentioned above and still added an eighth one: that of committing an error! While we by no means condone mistakes and insist on correct forms, we do not regard an error as a shameful sin. Fear of failure and concentration on abstract memorizing threw the previous language instruction out of focus. It was time for a change. Language learning should not be a punishment, but pleasure,

Now I should like to discuss briefly the reasons for the failure of the "conversation-only" method.

The so-called "natural" method or current "conversation-only" fad is based on both misconception and misrepresentation. False optimism replaces fear.

In their well justified ardor for fighting fear, modern educators have veered to the opposite extreme, one perhaps equally as dangerous as intimidation, that is, the "play attitude." Nowadays there must be a "quickie" way to success in anything. The child can only learn what he enjoys. In language teaching they challenge the complexity of our work by stating that every normal child can learn to speak—implying in fact that the teacher has been the only true obstacle on the road to foreign language success. Numerous persons have absorbed this pleasing, wishful thinking, namely, that foreign languages can be learned without intellectual exertion, without the tedium of finger-ing extensive vocabularies, and in particular, without the humdrum of grammar drill and syntax rules. In fact, this view is now generally shared by the layman. Language learning is to be all fun, is in the air, so to speak, to be absorbed like the atmosphere. In all sincerity I have had friends ask me, "Why can't I speak Spanish after having lived in New Mexico for five years now?" Exploiting this erroneous view, irresponsible authors do their bit by perpetrating brief linguistic Utopias upon the ignorant public almost every day. For a while such booklets were available in almost every bargain store because the hinterlanders also became infected with the Washington intellectuals' latest fad. Consumed with enthusiasm for this novelty the new progressives thought themselves more enlightened than the specialists in the field. They had heard of the new wonder drug and considered any one daring

enough even to mention grammar an old-time sinner. Oddly and sadly, these same "intellectuals" give no sensible reason for their sudden language urges; they rarely have a serious desire for foreign contacts or an honest exchange of ideas. Theirs is nothing but a craving for a cultural frill, the latest social accomplishment, something to display before one's less fortunate friends! No wonder this frivolous movement died an untimely death! Language demands time, effort, devotion, and genuine motivation; it resents being treated as a toy! The inevitable disillusionment awaiting the gullible victims who believed that after ten easy lessons of mere talking they could chat like a native, has possibly done even more harm to our profession than the intimidation psychosis of the old school. Many feel as if the conversation method too were a failure, as if the last hope were gone.

As indicated at the beginning, this new movement failed because it was based on a half-truth, that is, that adults can learn just by talking and without thinking. It is true that we did acquire our mother tongue by the natural, purely imitative method, because the young child naturally and instinctively is imitative. All this is common knowledge and not a startling discovery by our mid-century educationists or the Army language experts. Indeed, we language teachers well recall the conscientious, patient teachers of the late twenties who first presented the "direct" method as a solution to our difficulties. They, however, indulged in no exorbitant claims or bombastic sales talk. They discovered the value of direct association, of sense impression, of constant repetition, *but* no "quickie" short-cut by conversation-only!

The very apparent draw-back to the "natural" method is that the student is not an infant, nor generally even a young child. Sense impressions in childhood are quick, deep, and permanent, and cannot be reproduced to the same extent in later life. Most of us have had the experience of quickly forgetting a skill acquired in maturity. The faster acquired, the faster it leaves us. Therefore, supplementary aids are needed besides conversation only.

Furthermore, the mature mind refuses to accept knowledge mechanically; it craves understanding and explanation. The very people

who warn us, "I merely want to learn to speak; deliver me from grammar" invariably ask numerous questions as to the why and wherefore of linguistic usage once they start taking a course.

Therefore, no matter how eagerly an instructor may try to reproduce the setting for the natural method, fortunately or unfortunately he must make concessions to the age, the time limit and the special problems of the student-teacher set-up. Conscious learning must be based on effort, arising from interest. The natural or "conversation-only" manner of approach is too parrot-like; it lacks the conditions conducive to language absorption because it is too superficial, too unsystematic.

The "conversation-only" method, especially without any text, must be haphazard, unorganized, ineffectual. There are three ways of producing a lasting impression on the memory: (1) direct association by appealing to as many senses as possible, (2) association with familiar knowledge, and (3) the stimulation of an intense, immediate interest. These methods assist and direct the conversational approach according to the age, the circumstance, and the personality of the learner. At best they are combined in various proportions rather than being used one to the exclusion of the other.

May I now discuss what I shall call, with your permission, the common-sense conversational method.

We advocate a normal, healthy approach, avoiding extremes; its secret lies in creating and maintaining interest by every means possible. This demands a most skillful pedagogue because he must simultaneously establish familiarity with the most complex language habits. Hence, he must combat from the start the "all-play" attitude and revive instead, the old-fashioned pleasure present in mastering the difficult, in true achievement. He must convince his students that even the most rabid "conversation-only" addict would like to pass beyond the "pass me the butter" stage. It is his task to win the cooperation of the fad-followers as well as that of the disillusioned translation-only victims. In this day of language crisis when mathematics and science careers promise far more speedy and remunerative avenues to success, and when cultural course

requirements in our colleges are sinking in many cases to an all time low, we must help each other sell our goods to the public by *success*. We therefore briefly evaluate in the following passages the ten or more devices at the command of the conversation teacher whereby we believe he can teach the student to read, write, speak, and enjoy a foreign language, provided he has abandoned fears and false hopes, and provided administrators have given him a reasonable allotment of time. They are:

1. Direct association by identification or enacting. 2. Exercises in linguistic relationships. 3. Recordings. 4. Dramatization. 5. Definitions. 6. Questionnaires. 7. Expressing personal reactions. 8. Games. 9. Original paragraphs, reviews, or dialogs. 10. Extra-curricular aids (language tables, language houses, camps, etc.).

Learning and retaining implies the exercise of the process of associating. When in the late nineteenth century, the language instructors discovered the "direct method" they implemented the all-important principle of immediate association between the word and its object or action, effectively dealing the deathblow to dry scholasticism and over-specialized treatises on abstractions. It was a return to normal learning, to basic principles. The identification of objects actually present in the room, shown on charts, or seen from the window, permit a quick acquisition of a large noun vocabulary, easily supplemented by adjectives. Everybody is happy as long as the verb does not pass the borderline of "is" and "are." The students go home to teach their parents, and the school-board is informed that at last "we have a good language teacher." He has accomplished something at that, provided he has obtained correct pronunciation, intonation, and spelling. He can test these features by dictation, of course. He has established confidence and won interest, but he has not passed beyond the "honeymoon stage" with his pupils. There remains the acid test: the verb!, and all the torture reputedly inherent therein. As a rule, he selects charts with action pictures that naturally introduce the third persons and their corresponding possessives and pronouns. Next, he switches to the first person, demonstrating his own histrionic ability.

From pictures he transfers to the action-

series, so excellent for developing sentence fluency and early familiarity with idioms. Vocabulary review and speed contests furnish amusing moments. He knows that dramatization never fails to appeal to all ages, especially when coupled with humor.

These two devices, the use of pictures and series, bear the closest relation to the purely "natural" method. They produce spontaneous expressions of the thought first occurring to the child-mind, and thus satisfy an impulse, a mental urge. They give pleasure and hence facilitate retention in the mind. However, their limitations are at once apparent. These are exclusion of all but the present and imperative verb forms, and a very simple sentence structure. Highly appropriate for the Junior High School, the resourceful teacher can readily adapt them to timely topics, like the Thanksgiving dinner or the Christmas gift list. He can resort moreover to pictures of stores, restaurants, schools, homes, farms, factories, etc., introducing in this fashion a large vocabulary of nouns, adjectives, adverbial expressions, idioms and present tense verb forms. Various grammatical principles like adjective agreement, and word order can be transformed into active habits. The interrogatives recur mechanically and are thus learned without effort, as is pronunciation. To be sure, the method exacts talent and originality as well as good judgement on the part of the instructor. For example, he should avoid English explanations as much as possible, but not to the extent of wasting time or of failing to check possible misunderstandings promptly. In order to plan and control linguistic growth by the direct method the teacher must make the most meticulous preparations and shun no physical or mental exertion.

For instructors less endowed, other aids are suggested. Word association is an easy and rewarding way to the accumulation of "Wortschatz." Surprisingly, many students lack training in recognizing word relationships, cognates, derivatives, compounds, prefixes and suffixes. An occasional five or ten minutes spent with such exercises pays off; it trains that linguistic feeling we want. Later, try work on synonyms, antonyms, word groupings and definitions. Definitions particularly have the advantage of flexibility and are appropriate in the first

as well as the fourth year, depending on the words or phrases selected. Moreover, they demand more original replies than stereotyped questionnaires on content.

A favorite device is of course the language record. It lacks eye appeal but makes up for this with its opportunities for ear training, since it can use so many voices, intonations, accents and speeds. Dramatic intensity of the voice and snatches of songs interspersed here and there can enhance still further its impression value. If the teacher has provided the listeners with a printed page of the record and has the students read simultaneously with the recording, intonation and pronunciation can be checked remarkably well. The more interested ones may buy their own records for home practice, and will work on comprehension speed by adjusting their machine. Wire recordings serve similar purposes; here the listener can easily check his own errors and correct them. The great weakness, if one sticks to this method exclusively, is of course its failure to train in original expression which is the principal goal of the teaching of conversation. Like a majority of manuals, it provides only one set text and no adaptations thereof or exercises to teach it. We hear only oral dialogs. But combined with the methods previously indicated, records add valuable skills.

Less artificial than the systematic study of a certain topic such as buying shoes, getting a haircut, etc., is the oral presentation of slices from life with a personal note, perhaps a dialog concerning actual student problems instead of some abstract topic. This method requires considerable caution, for the student may become involved in too many difficult constructions. Much use and reuse of the difficult points must be introduced without causing boredom. If this can be accomplished, such material will achieve the most success, for adults do not wish to be treated like children, and although they claim to dislike the difficult, they really appreciate something that makes them think. High school pupils want to discuss high school situations and college students those of *their* environment. Experiment with this idea by "going slow" on the verb while introducing pronouns and possessives simultaneously with the easy regular verb forms. The latter are so constantly em-

ployed in daily speech that they and their order of agreement are basic in any conversation, in fact, the earliest language habits necessary. In a beginning conversation class try using only the "I" and "you" form of the present tense of the first conjugation for the first six weeks, so that the student can concentrate on getting other speech customs firmly established.

An original scene can easily be acted out, enlarged upon, be subject of questionnaires, word building exercises, critical discussions, reactions or related free dialogs and compositions. Original questions always stimulate more interest than those in the book, as does every type of original assignment.

Discussions based on reactions to actual photographs of foreign scenes in the textbook may fulfill the additional purpose of awakening the dormant interest in foreign ways and culture. Such assignments can also be adjusted readily to student ability and scope of interests. A little trick for getting reactions from the less brilliant pupil is for the teacher to make a controversial or deliberately untrue statement. This generally produces an overwhelming response even from the dullest students, because they welcome the chance of "getting even" with the instructor or correcting him.

Games are fun, and there is a great variety of appropriate ones. Guessing words from dictionary definitions given by the instructor intrigues the whole class; and there is the story-telling device, in which on the spur of the moment the whole class composes a short story by contributions to the plot from each student. This scheme requires close attention and the immediate necessity of expressing an original idea in the foreign language. Also a great deal of humor often results.

The various types of selection exercises provide drill, review, and testing free from boredom. In order to choose the correct reply from half a dozen possibilities, the student must familiarize himself with all six; or if he is to re-group words into paired synonyms, he has to know all the terms listed. However such drills should generally be used only with less gifted students.

The task of maintaining interest grows constantly easier as the student increases his command of words and syntax. Brief talks, such

as synopses of scenes, movies, and other oral themes are popular assignments in almost any type of language course. We only warn against too much use of the impromptu type since it lacks system and drill. *One* explanation of a structure or idiom is sufficient only for the most advanced student and only these will profit by the no-assignment course.

The impromptu type of exercise does resemble the excellent extracurricular experiments like the language table, the language house, or the language camp, which teach naturally, as the occasion arises, but with unlimited time at their disposal, in addition to the valuable motivation of immediate need. In fact, perhaps they accomplish speedier and better results than the average foreign residence, where the student lacks leadership, correction and patient explanations. After this analysis of ways for creating the important receptive frame of mind, may a final plea be added for the other essential which is *time*! We must make students and administrative authorities alike realize that it takes years to acquire satisfactory language skills, that there is no "quickie" short-cut or "Spanish in ten easy lessons," that our subject requires time and effort just like mathematics and sciences, not to mention the time so liberally allowed for the production of a fair football player!

Our problem is, however, different from the others: our ratio of returns for effort *multiplies* more effectively. For example, at the end of the second year the student does not know only twice as much as he did at the completion of his elementary course but rather three or four times as much; and again, at the end of his third year he has tripled his second year skill, knowledge, and culture. Thus one year only of language study is actually a poor investment; the student has tasted the least savory of the intellectual banquet we can serve him. Students cheat themselves if they do not take at least three years of one and the same language, if they do not go on until they have reached the stage of actually understanding the foreign mind, the foreign viewpoint, as revealed in the literary products of the country. For although I enjoy conversational language teaching I by no means consider it the ultimate achievement of linguistic pursuits. On the contrary, somewhat like

grammar, conversation can also be the gateway to a larger end—the aesthetic values. Literature will be a far more living issue to the student who is at home in the language. It will not only enrich the reader's mind, but also his life by facilitating international understanding, by making him less gullible to pernicious propaganda, by helping him face and appreciate our world. So let us urge the pursuit of advanced courses and a reinstatement of the language requirement in the curriculum!

More time in the curriculum, more time for home work, more time for extra curricular language activities! *Time* is what we need in order to succeed; *time* is what we must fight to get! Lack of time is the essential cause of our alleged failure. How much time was the Army language program granted for its task? Give us that time, that authority and that exclusive concentration, and we shall readily demonstrate what *our* methods can do.

Attitude, time, and method—these three are inseparably interwoven, so that one can scarcely distinguish between cause and effect. Attitude and time determine the method; and time allotted results from attitudes and the achievements the method procures; and naturally, method determines the attitude and time devoted to the subject. The three factors condition each other; we cannot succeed unless all three are conducive to true language learning.

In conclusion, I restate the advantages of the common-sense conversational approach as follows: 1. The expulsion of the eight fears. 2. The popularization of the course. 3. The stimulation of the urge to practice the language. 4. The normal manner of establishing correct grammatical speech habits. 5. Ear-training. 6. Elimination of the ineffectual teacher. Possible disadvantages are: 1. Sloppy grammar habits resulting from inadequate drill. 2. Insufficient time allotted in most schools. 3. Its initial slowness and its very gradual increase of momentum to prove itself. 4. Its unfortunate utilitarian application by students who would substitute it for ultimate cultural achievement.

C. A. TYRE

*New Mexico College of Agriculture
and Mechanic Arts*

Teaching Modern Foreign Languages

IN DISCUSSING the teaching of modern foreign languages, I shall start with you—prospective teachers of French, Spanish, German.*

The first question which you should ask yourselves is: "Why do I want to teach?" If your answer is one that is too often given—"To make a living easily"—you had better give up the idea at once, for there are so many other easier ways of making a living. Consider the following, which I read very recently, and which no doubt a number of you have also seen. A factory pattern maker earns from \$4900 to \$5000; a lineman from \$4500 plus overtime; a steam hammer operator in an auto plant from \$6000–\$7000; a boss roller in a steel mill from \$15,000–\$18,000; a die sinker may earn as much as \$10,000; top mechanics get from \$12,000–\$15,000; photo engravers about \$9,000; bricklayers may earn as much as \$4300; the operator of a strip shovel in a coal mine can earn up to \$8000; plasterers up to \$4300; carpenters as much as \$8000; and so on. No college education is required for these jobs. Why teach school to earn a living when the pay scale is from about \$2200 to a top of less than \$4000 in North Carolina?

And in these jobs there is no home work, no preparation of the lesson for the next day. When the whistle blows the work ends for the day. Consider the teacher! As a matter of fact, it is after the whistle that the hardest part of the day's work usually begins.

Should your answer to our question "Why do I want to teach," be that you believe that you would enjoy working with young people, that you have a desire to help youth, that you believe that there is no work more worthwhile than that of the teacher, then by all means set about preparing for your chosen profession. With the right attitude towards the profession, you have a start towards success as a teacher.

Before going further let me quote something from a teacher who was known very widely as an author, William Lyon Phelps, who wrote a

short passage entitled "I Love to Teach." It is the following:

"I do not know that I could make entirely clear to an outsider the pleasure I have in teaching. I had rather earn my living by teaching than in any other way. In my mind teaching is not merely a life work, a profession, an occupation, a struggle; it is a passion. I love to teach. I love to teach as a painter loves to paint, as a musician loves to play, as a singer loves to sing, as a strong man rejoices to run a race. Teaching is an art—an art so great and so difficult to master that a man or woman can spend a long life at it without realizing much more than his limitations and mistakes, and his distance from the ideal. But the main aim of my happy days has been to become a good teacher, just as every architect wishes to be a good architect and every professional poet strives toward perfection."

The real teacher is of this type. Many who call themselves teachers merely hold classes. They are the ones who are continually dissatisfied with their work; they are the ones who always find fault with the work of their students; they are the "clock watchers"; they are the trouble-makers; they are the ones who feel that there is no other reward for the teacher but the financial reward.

Of course the matter of pay is of great importance, for without it the teacher could not live as he is expected to live. He must dress decently; he must eat sufficient good food to keep in good health; he must subscribe to the professional journals; he must contribute to charities, church, etc. It takes money for all these things, not to mention magazines, books, the theatre, concerts, etc. Yes, the teacher must be concerned with his pay check. But even when this is all too small, he can find his reward for good teaching in the attitude of his superiors and his students towards him and his work. His most valuable reward will be in the praise from

* A talk delivered at a meeting of Sigma Pi Alpha, foreign language fraternity, Meredith College, March 9, 1951.

parents and students alike. There is nothing that will give the teacher a lift so much as the realization that students enjoy being in class with him.

With the professional attitude towards one's work, that William Lyon Phelps has mentioned, as a start, what more is needed to become a successful teacher?

Since we are concerned here with teachers of modern foreign languages let us examine the requirements for success in that field. The first requisite is a good knowledge of the language to be taught. It is not possible to teach successfully what one does not know. That, I believe to be obvious. Nevertheless there are many persons, not teaching, but holding classes, who have scarcely any knowledge of the language that they are supposed to teach.

To be able to teach successfully one must first of all have a thorough knowledge of the fundamentals of grammar. This is basic in all languages. This knowledge does not come easily nor too rapidly. It requires long and *continued* study. How often I have heard my students who are preparing to teach French or Spanish, say to me, "But I haven't had any grammar for several years," using this as an excuse for innumerable errors in writing even simple sentences. Unless one continues his study of grammar he will forget it only too quickly.

To be able to teach successfully one must be able to pronounce comprehensibly the language being taught. I do not say, "perfectly." Only very rarely does one acquire a perfect pronunciation. But it must be acceptable. One of the greatest faults of our high school students is their inability even to approximate a decent pronunciation.

To teach successfully one must have a good knowledge of the literature of the language being taught. This means not only the ability to translate from the foreign language into English, but the history of that literature. It is necessary to know something about the authors whose works are read.

To be able to teach successfully one must have a good command of the oral language. I do not mean merely a few scattered phrases and expressions about the weather, time, age, date, etc. I mean an ability to express with a reasonable degree of accuracy and fluency,

one's thoughts. This takes much more than the facility that one may derive from one or two courses in conversation that one gets in the usual college courses. These could suffice if students took every possible occasion to exercise their thoughts and conversational ability. If you do not have someone with whom to practice, make up conversations with yourself. As you walk or ride along—in your car, on the bus or train—imagine that you have a companion. Talk to this imaginary friend. Ask questions; answer them. Have him ask you questions and answer him. You will be surprised how soon you will acquire a facility in conversation. When you find that you are stuck and cannot put into the foreign language what you want to say, make a note of it and look it up later, or ask your teacher. You will be amazed at how easily and quickly you will learn to say much that you thought was beyond you.

To be a successful teacher there are other abilities that will be of great value, but with these above mentioned you should be well on the way to success. I hardly need mention a knowledge of phonetics, semantics, etymology, etc. It is of inestimable value to know the geography, economics, politics, etc. of the countries in which the language being taught is used. The more one knows about the language being taught and the countries in which it is spoken, the better teacher one will be.

There are other requirements for success in teaching: one must have endless patience; a sense of fairness; boundless energy; good nature; a keen sense of humor—that is the saving grace when everything goes wrong in class! The teacher must be punctual in everything, and expect such punctuality in his students. And above all the good teacher must conserve his health. Without good health the teacher becomes irritable, nagging, restless and through this instills similar activities in his students.

You may well say that I have given you a very large order to fill, merely to prepare to teach! Yes, it is very much. I do not mean that without all these requirements you will not be able to teach successfully, but with this equipment you will be fairly certain of success. And if you do not have it to start with, it is up to you to build towards the acquisition of all of these fundamentals. Much knowledge will

come while "on the job." Some things will have to be learned by attending summer schools, French Houses, Spanish Houses, and whenever possible, German Houses if you are teaching German.

You may judge from what I have said so far, that it is no simple matter to become a successful teacher. What has been said so far is merely preliminary! When one has acquired this knowledge there is still a long way to go. There is now the question of what to do with this knowledge, how to impart it most effectively and efficiently to one's students. Merely knowing one's "stuff" will not do. How is one to get it over to the students?

My first suggestion is to begin at once in the foreign language. In order to arouse an immediate interest in the language being studied, there is nothing better than to let the students realize from the very start that they are really able to say something in French, Spanish or German. Such simple sentences and short phrases as: "Bon jour, Monsieur, comment allez-vous?" "Comment vous appelez-vous, Mlle?" "Como se llama, Señorita?" "Buenos dias, Señor; como está Vd.?" "Wie hiessen sie, Fraulein?" "Guten Morgen, Herr X. Wie geht es heute?"; these expressions learned from the outset, give the students a sense of accomplishment that will, more than anything else, arouse an interest in the work. Of course these expressions in and of themselves may have no great linguistic value, but they will give the students a desire to learn more. The addition each day of a few expressions will gradually build up a total, that in the course of a year, will be of real value. These oral expressions will help materially in the comprehension of reading matter. It will not take much time from the regular lessons, but it will keep up the interest. That is perhaps the most important factor for success in any class.

Another important point in the early stages, more than in the later ones is the development of accuracy on the part of the students. They will be as careless with their work as you will allow them to be. If you are satisfied with an approximation, that is all that you will get. Careless habits developed in the early stages of the work will rarely ever be eradicated later. As a result the students will never acquire habits of accuracy. If insisted upon from the start you will not need to be concerned about accuracy in the more advanced work.

This oral material should not, of course, be made the major part of the work. It should be secondary. The greater part of the effort should be put on learning the fundamentals of grammar. As I said earlier, grammar is basic in all languages. Without a thorough knowledge of the fundamentals one can never learn to use or understand the language, either in the oral or written. One must know the conjugation of the verb to be able to understand what one is reading. The teacher must teach these forms as live material, not as dead forms. Mere parrot-like repetition of verb forms is not of much value. Students may learn to write perfectly the conjugation of the verb, but unless the forms are meaningful, they will be unable to use them in expressing themselves.

In a brief discussion such as this it is not possible to go into the varied detail of the numerous problems entailed in teaching. I have merely attempted to give you some suggestions concerning the problems confronting the beginning teacher.

To close, let me quote Carl A. Krause, who was an outstanding teacher of German some years ago. He said: "Only the live teacher can teach a living language to live pupils."

HUGO GIDUZ

University of North Carolina

Bricks Without Straw—The Language Laboratories

NO ONE has ever seriously asserted that Americans are congenitally unable to learn foreign languages.¹ Members of this audience are living evidence that given suitable opportunity, stimulation and instruction, Americans can learn to read and write, speak and understand foreign tongues. This has been going on for generations—by various methods, in greater or smaller numbers, Americans have been learning foreign languages and will continue to do so. The somewhat monotonous history of successive “about-faces” in language instruction, the dizzy whirligig of methodology, and our internecine battles concerning aims and objectives all give evidence of differences of opinion regarding what is practically attainable as distinguished from what might be theoretically or ideally possible. If, too often, we seem to be children “tossed to and fro and carried about with every wind of doctrine,” or amazed mice engaged in an endless methodological rat-race, it is largely due to our determination to find a feasible solution to the problems posed by restrictions and limitations imposed because of curricular or other considerations. The “wave of the future” engendered by the Army’s Specialized Training Programs in languages raised hopes that more time might be found for language study. Now that the tumult and the shouting has largely died, it is apparent that once more “plus ça change, plus c’est la même chose,” and that we must continue to try to make bricks without straw: that is, to develop linguistic skill on a limited budget of total class time.

Recent efforts to accomplish this have generally been characterized by a renewed emphasis on aural-oral objectives, frequently combined with an intensification of the language course, substituting the “gob” of time for the “dribble.” The results of these experimental attempts to solve the old problem are summarized by Frederick B. Agard and Harold B. Dunkel

in their report, *An Investigation of Second-language Teaching*. A careful reading of their conclusions (Chapter VIII) is somewhat disappointing and disillusioning. The experimental groups, the authors find, (1) could not talk on unrehearsed topics without constant and painful hesitation, and could recall automatically only few of the most frequent words of their text. (p. 288) (2) They failed to understand the phonographically recorded utterances of an unfamiliar native speaker, delivering unfamiliar though easy material, significantly better than did conventional students. (p. 289) (3) Reading skill was best developed in conventional courses which featured moderate amounts of classroom aural-oral practice directly related to the material read, and aural-oral competence does not automatically create reading ability. (p. 291) Even in the important matter of motivation, the conclusion is reached that while students are enthusiastic about the oral-aural emphasis at the beginning, by lesson five or six they “begin to tire or to lose interest and fail to apply themselves to the extent the method demands in order to assure continuing success.” (p. 292) To sum it all up, the authors write: “The experimental courses evaluated by the Investigation generally failed to produce near-native oral-aural or reading proficiency in the American student of a second language in one or two years. In other words, within the total instructional time available for these experiments, the newer procedures and techniques have not proved themselves impressively in training students of average aptitude and motivation.” (pp. 293–4) Although our knowledge of many of the problems involved is still fragmentary, and much careful experimentation remains to be done, it seems clear that a mere redistribution, that is, a concen-

¹ Paper presented at the meeting of the Central States Modern Language Teachers Association in Chicago, May 5, 1951.

tration, of the time customarily devoted to language study, or a shift in method will hardly bring about a pedagogical millennium.

The acceptance of this unpalatable fact is inevitably repugnant to most of us language teachers. The bitter necessity of defending even the lowly place still accorded foreign languages in curricula which seem to become increasingly utilitarian and unacademic often traps us into exaggerating and expanding our claims regarding the accomplishments and values of the average language course. The violent, and often unfair and unrealistic criticisms of the Coleman Report's recommendations in the late twenties show only too clearly that many of us long for some sort of linguistic kingdom of heaven in which all linguistic skills plus added social outcomes will somehow become attainable. The warnings of the Agard-Dunkel report are curiously repetitive and reminiscent of the earlier Coleman Report: "Proponents of the newer methods have made much of the disillusionment experienced by earlier generations of students who, after several years of foreign language work, still felt like deaf mutes. Yet the indignation of students who have been led to believe that they can achieve aural-oral 'mastery,' but who later find that they lack complete competence, will be even more righteous, and will recoil even more sharply upon the profession. Language learning remains a long hard road, and the average student, despite possible improvements in teaching procedures, will probably not get very near the end of it." (p. 296)

It appears, then, that the essential limiting fact and condition in second language teaching and learning has not changed materially in the last generation or two, unless indeed it has changed in a manner unfavorable to us. The total time devoted to language learning in the average situation is still inadequate to produce "near-native" ability in the four primary skills: reading, writing, speaking and understanding. Whether the available time is more profitably spent in "gobs" or in "dribbles" seems to remain an open question. We are still faced with Hobson's choice in attempting to make the goal of well-rounded linguistic competence attainable for the average student. If we drive tandem toward our objectives, concentrating on

one or two primarily, we risk shipwreck on Scylla; if we drive four-in hand, with balanced emphasis on our four-fold aim, we may be swallowed up by Charybdis. Few of us are willing to seize resolutely either horn of the dilemma; none of us would do so gladly if there were any promising third alternative.

It would be pleasant at this point to report that a panacea has indeed been discovered, that bricks can be made without straw, that the language laboratory, or some other procedure or method offers the one best hope for a solution of the problem of language learning. I am not sufficiently cynical to offer a new pedagogical soteriology, nor are you sufficiently naïve to accept it.

What, then, is the purpose of this prelude and preliminary flourish, as Rabelais might say? Primarily to clarify, if not to justify, the fundamental assumptions upon which one particular language program, and one particular application of the laboratory technique, are based.

At the University of Tennessee, all foreign language courses meet three hours per week for a total of slightly less than 30 class sessions per quarter or 90 hours per academic year. The great majority of our language students are those who expect to take a Bachelor of Arts degree. For that degree, three years of study of one foreign language are required. This requirement is reduced by one year for each two years of High School study of the language presented for entrance. That is, a student may fulfill the language requirement in two years, or in one year, if he continues in college the language studied for two or four years, in High School. Results on the Co-operative examinations administered to all French and Spanish students at the beginning of the second-year course in general justify this equation of High School and College language study with respect to those skills measured by the tests.

In the opinion of the language staffs, supported by the majority of the faculty of the college, the third-year course is in a sense the capstone of the language requirement. This is not primarily a linguistic course, but an introduction to the significant literature of each language, considered not only from an artistic and belletristic point of view, but primarily as

an expression of the philosophies which have been evolved by the culture concerned. The assumption underlying this requirement is that a Bachelor of Arts should have a first-hand acquaintance, through literature, with the ideas, ideals, and realities of at least one of the major foreign cultures. To get this acquaintance, the student must, by the beginning of the third-year course, be able to read directly, mature, unsimplified material at a rate comparable to that at which he would read similar English material. That is, he must read without mental translating and with a fair ability to grasp shades of meaning and connotation.

Our first and second year courses are so oriented as to produce those skills which will be required in the third year: in other words, their primary objective is reading and interpretation. For students who desire to develop other linguistic skills more fully, parallel courses in composition and conversation are offered at the second and third year levels and beyond. These courses may not, however, be substituted for the fundamental sequence except under special circumstances.

This program represents a surrender to realism, and nowadays, unfortunately, realism has become synonymous with compromise. But compromise seems inevitable when we consider that our first two years represent less than 180 class hours, or one-third of the minimum 540 hours of the Army Specialized Training Program (Agard-Dunkel, p. 19).

But if we have largely surrendered the development of "near-native" aural-oral ability in the average student, we have not abandoned aural-oral techniques, nor the development of limited skills in this area. The third year courses are conducted as largely as possible in the foreign language. The instructor uses it for at least part of each lecture, discussion or explanation. We do not, of course, expect students to talk about epistemology or existentialism in French. We do expect them to understand the language when it is spoken at a slightly reduced speed (not the speed of Carmen Miranda's Portuguese, or Bob Hope's English) and to be able to answer simple general questions on the content of their assigned readings.

The development of these auxiliary aural-oral skills is of course begun in the first year

and continued in the second. I use the term auxiliary deliberately to stress the fact that the basic materials of these courses, in both kind and quantity, are selected primarily with the reading objective in view. But the spoken language is used from the beginning as an important classroom procedure and as the principal technique in the handling of reading assignments.

The pitiful inadequacy of three contact hours per week for any program involving even a modicum of aural-oral work has long been apparent to all of us, particularly in the crucial first year. Each student's share of individual attention during the course of the year, in a class of twenty, comes to something less than two and half hours. For nearly a score of years, therefore, we have tried to provide our students at the University of Tennessee with opportunities to listen to recorded materials outside of the classroom. These "listening periods" were largely ineffectual for the average student because his attendance was erratic, the recordings available were not based on the materials being used in class, and the phonographs, in the earlier days at least, produced only a pitiful travesty of the human voice. Gradual improvement in phonograph equipment, and the use of recordings made from our texts for our specific purposes improved somewhat the effectiveness of the "listening periods." It was not until the fall of 1949 however that we were able to secure sufficiently adequate equipment to dare to use the term "laboratory" in referring to the room in which it is located.

In the laboratory, facilities are available for twenty students at a time, grouped at five long tables, each of which provides space for four students. Partitions extending two feet upward from the surface of each table give at least a minimum feeling of privacy to each student. The acoustic value of this partitioning is virtually nil, but at least the student does not feel that he is orating in a goldfish bowl.

At each table a three-speed phonograph for playing the model recordings is installed in one of the cubicles or posts. Each of the four students at the table is provided with headphones connected with this player. The phonographs in current use are small portables with the trade name "Dynavox," obtained from one of the

radio supply houses at a cost of about \$25.00 each. In spite of slight circuit modifications to reduce the base response, these machines provide only a moderately satisfactory reproduction of the model recordings.

In addition, each of the four posts at each table is equipped with a Voice-Master magnetic disc recorder, obtained from Magnetic Recording Industries, Ltd., New York. Although the price of this unit has increased to about \$40.00, it is still by far the least expensive unit of its kind that I know. For our purposes it is very nearly ideal. Each student may record his work on his own disc at his own post, listen to the result through the same unit which serves as a microphone, erase the recording with a simple magnet and repeat as often as time allows. His final recording in each period is left on his disc, which is filed away until his next laboratory period. Instructors can, therefore, listen to the recorded work of their students at any time, and exercises or tests requiring oral responses can be administered in the laboratory. These recording units are simple to operate, and relatively trouble-free in spite of the rugged conditions of constant laboratory use and abuse. The quality of reproduction is entirely adequate, and it is a relatively simple matter to amplify the recordings through a radio or phonograph for class demonstration.

In addition to this basic equipment used by the students, the laboratory employs a slightly modified Presto K-10 recorder for preparing the model recordings, a Soundscribe for making a permanent record of each student's progress at various times in the year, a Brush BK-414 Soundmirror for class demonstration and for various other applications, and phonographs in the classrooms. In comparison with some others, our installation is a relatively simple and extremely inexpensive one. The total cost of the basic facilities did not exceed \$1500, an insignificant fraction of the cost of some installations, and yet they have proved to be highly flexible, relatively easy to maintain, and generally satisfactory for our purposes.

Students in all of the language departments at the University make some use of the laboratory facilities. In Latin and Greek, recordings are used occasionally either in the laboratory or in the classroom to illustrate vowel quantity,

poetic meters or various interpretations of what spoken Latin and Greek may have been. Foreign students for whom English pronunciation is somewhat irrational and complicated are encouraged to use the recorded materials provided for them, and the practice machines.

Because present facilities can handle only a limited number of students (300-400 per week on our present schedule), regular use of the laboratory is largely restricted to first year students in the major modern language programs offered at the University. Students in the regular first year courses in French, German, Russian, and Spanish are required to spend a minimum of two hours per week in the laboratory. These periods are regularly scheduled at registration, strict attendance records are kept, and absences are reported to instructors and must be made up. No additional credit is given for this laboratory time, since we feel that work in the laboratory replaces, in part, time spent on other outside preparation, constituting in effect a kind of supervised or directed study. An undergraduate supervisor is in charge at all times, but supervision is not instructional in function. The machines are the teachers, and the supervisor's duty is to see to it that they are used to the best advantage, and that they are operating properly.

The recorded materials provided the students vary somewhat from one department to another. The fundamental principle which determines the preparation of the materials for each language is, however, the same: that the work done in the laboratory should be a specific preparation for, or extension of, activities in the classroom. For this reason we have made our own recordings for first year courses, using in almost all cases native speakers of the various languages. While the technical quality of these recordings may not be superior to that of commercial recordings, the greater flexibility and variety, and the closer integration with class work which they make possible is a definite advantage. The total playing time of the recordings provided for each of the first year courses amounts to approximately 24 hours.

With only a few, carefully planned exceptions, all recordings are made with a pause after each unit of articulation to permit repetition by the student of what he has heard. At the be-

ginning these units are quite brief, becoming progressively longer in succeeding lessons. We try to make the units of articulation correspond to sense units, and the texts we have been using lend themselves readily to this procedure. In almost every case all of the material in the text is recorded, including exercises in pronunciation, reading material, sentences illustrating points of grammar, and grammatical and comprehension exercises. If English sentences are assigned for translation into the foreign language, a correct translation is recorded. If there are questions on a reading text, both the question and a correct response are recorded. If there are no questions provided in the text on such assignments, original questions and answers are prepared and recorded. In such cases the student is not supplied with the written text of the question, but must get it from the recording. Most of the model recordings are cut in three-minute segments, since that is the maximum time which the student can record on his magnetic disc.

Approximately three times each quarter a laboratory exercise is assigned requiring written responses to recorded material in the foreign language. This material may consist of ten sentences to be translated into English and five general questions to be answered in the foreign language. Toward the end of the first year such exercises may consist of recordings in the foreign language of brief anecdotes, summaries of which are to be written in English. The papers are handed to the laboratory supervisor and distributed to the respective instructors for grading. The recordings may be played as often as the student desires during any one laboratory period.

Twice each quarter the student makes a recording on his own Soundscribe disc. Part of this exercise consists of reading in the foreign language a series of questions, each of which is then answered immediately. The other portion of the exercise consists of recorded questions which the student hears, and to which he replies in the foreign language. In this case the student is permitted to play the recording only once, and the work is done in a separate alcove in the presence of the supervisor.

The specific exercises just listed take up on the average the equivalent of three of the

twenty periods which each student spends in the laboratory each quarter. The remaining periods are spent approximately as follows. The student has, theoretically, "studied over" his assignment before coming to the laboratory. He obtains his magnetic disc from the file and places it on the recorder in the cubicle assigned to him. With the other three students at his table he listens to the material recorded for the assignment, with his book open. If any of the four fail to "hear" a portion of the recording or wish it repeated, the student at whose post the phonograph is installed repeats that segment of the disc. Then the books are closed, the recording is replayed and the students try to follow the meaning, again repeating any portion as may be desired. Next the recording is again played and each student repeats and records on his disc during the pauses in articulation on the model. Finally, each student listens to the recording he has made. The model may be replayed simultaneously for direct comparison. The last two stages may be repeated as often as may seem desirable or necessary. Did I say that this is the model, or ideal procedure? At best, then, the student has prepared his assignment so that he can deal with it effectively in class in aural-oral exercises. At worst he has heard the foreign language for one additional hour and has made some attempt to reproduce it in meaningful units. Here again, time and the student's determination and application are the principal limiting factors.

What results have been obtained from these techniques? Two years before the present language laboratory was established, we began to give an Aural Comprehension test as part of the final examination in first year courses in French and Spanish. This test consists in each case of items testing phonetic accuracy, comprehension of brief sentences or questions, and understanding of brief anecdotes. Administration is uniform, since the test is recorded, and scoring is completely objective. In order that we might have some objective data on the results of the language laboratory work, we have continued to use the same tests during the past two years. Let me say that we have no illusions about these tests. They are statistically imperfect, but they offer a means of getting data for a direct comparison between groups of students

who did not use the present laboratory and those who have, in respect to their ability to comprehend the aural material of the tests. The results show that the average mean score of Spanish groups which have used the laboratory is nearly twenty per cent higher than that of the previous groups tested which had not used the laboratory. In the French groups tested since the laboratory was organized, the average mean score is more than double that of the previous groups. Equally striking is the fact that the improvement is most marked, in both French and Spanish, in the average score of the lower half of the group.

Results on the University of Chicago Language Investigation Tests (Lower level, Form A) administered in the spring of this year showed a mean score of 33.2 for French and 28.4 for Spanish first-year students. These results compare very favorably with the norms reported by Agard and Dunkel for their 1-B group of college students who have had more than 90 hours of instruction (26.4 and 29.3 respectively).

We have no objective basis for comparing the speaking ability of laboratory students with preceding groups. Our students are as yet by no means "speaking" French, Spanish, German or Russian. They are less timid about it, more willing to try, and oral exercises in class seem to us to be far more satisfying and satisfactory than before.

Meanwhile, the objective measures of their ability to read the foreign language show conclusively that the increased emphasis on aural-oral work has not resulted in any loss of reading

achievement. In fact, the laboratory groups of students have achieved higher scores on the objective final examinations, and on the Co-operative tests administered at mid-year, than their predecessors.

In conclusion, I believe that the use of the language laboratory by our first year students has added strikingly to their ability to understand the spoken language and that it has made a distinct improvement in their willingness and ability to use the language in classroom exercises. These results have not entailed any sacrifice of other objectives. It is quite apparent to us that much can still be done to improve the effectiveness of the procedures and techniques used in the laboratory. It seems equally evident that the use of the language laboratory will not introduce a linguistic millennium. The most important elements in the language learning situation are still the student, the teacher, and the total amount of time they can spend together on the log. The student would probably profit more from time spent with a linguistically competent teacher than he does from that spent with a linguistically gifted phonograph and recorder. But if a significant increase in the amount of time the average student can devote to language study is an impossibility, the language laboratory may at least offer him the opportunity to develop a somewhat larger area of linguistic skill than would otherwise be possible. There is this much balm in Gilead!

WALTER E. STIEFEL

The University of Tennessee

Results of a Half-Century Experiment in Teaching a Second Language

FOR four hundred years the people of Puerto Rico have spoken Spanish. Since the Island became a possession of the United States in 1898, a determined effort has been made to teach the people English also. Most of this effort has been expended through the public schools, which for a half-century have taught both English and Spanish. Although there have been changes in details, the prevailing policy has been to teach the children to read Spanish in the first grade of the schools, to begin oral English in the same year, and to introduce the reading of English in the second or third grade. In general it is safe to say that both languages have had a part in the school work from early in the grades through the high school. Although the present policy is to use Spanish only as the language of instruction, there have been times when English also was used as an instructional medium in part of the work of the upper grades.

The teaching of English to Spanish-speaking children and youth in the schools of Puerto Rico is the half-century experiment to which reference is made in the title of this paper. It is not an experiment in the laboratory sense conducted with careful design and controls for the purpose of advancing scientific knowledge. Perhaps a better term would be experience. Its purpose has been a very practical one, but like other social processes it can be made the object of scientific study.

In the present paper we shall be concerned primarily with the results of Puerto Rico's effort to learn English.* What mastery of English have the pupils of the Puerto Rican schools acquired? How well do they use their native language? Have they become truly bilingual? Has English become their favored language?

To give a partial answer to such questions as these, a series of tests (now published in a revised edition by the Educational Testing service, Princeton, N. J., under the title, *Cooperative Inter-American Tests*) was constructed

with parallel English and Spanish texts. In building the tests a joint staff of native English-speaking and native Spanish-speaking persons strove earnestly to avoid linguistic and cultural bias. Although it would be appropriate to raise the question whether the Spanish and English scores are actually equivalent, for the present report it will be assumed that the staff was reasonably successful and that a given score on the Spanish edition represents ability in the use of Spanish equivalent to the ability in the use of English represented by the same score on the English edition. Thus if a pupil makes a score of 53 on the Spanish edition and the same score (53) on the English edition, it will be assumed that he has equal ability in Spanish and English in the particular activities measured by the test. Administration of both Spanish and English editions in the schools of Puerto Rico and of the English edition in schools of the Continental United States makes possible a comparison of achievement in English and Spanish in Puerto Rico and also of Puerto Rican with Continental achievement.

The testing was distributed over the Island to include different geographical and occupational areas. The sampling included pupils in urban, rural, and private schools, and extended from the first year of the elementary school to the first year of college. Tests of general ability and reading in the Spanish edition were administered in all grades. Tests of reading in the English edition were administered in all grades except the first. Other tests of language ability

* This paper is based upon a more extensive report, Robert Herndon Fife and Herschel T. Manuel: *The Teaching of English in Puerto Rico*, to be published by the Puerto Rican Department of Education, San Juan. The study was made under the auspices of the Committee on Modern Languages of the American Council on Education. The test results reflect conditions as of the year 1943. The paper was read before Session IV of the Atlantic City meeting of the American Educational Research Association, February 20, 1951.

(Language Usage, Vocabulary and Interpretation of Reading Materials in the Natural Sciences, and Vocabulary and Interpretation of Reading Materials in the Social Studies) in both English and Spanish editions were administered in grade six and above. No effort was made to measure the ability to understand spoken English.

The brief summary to be presented first is designed to give an over-all view of linguistic abilities in the schools.

The first point to observe is that the general ability and linguistic achievement of pupils in different types of schools overlap widely, with pupils in the private schools attaining the highest average, pupils in the urban schools next highest, and pupils in the rural schools lowest.

The second point is a familiar one to students of testing. Whether measured in their vernacular or in a second language, pupils within the same grade vary widely in their achievement. As an illustration it may be pointed out that nearly one-fourth of the fourth-grade pupils read English more efficiently than the average fifth-grade pupil, and that approximately one-third of the tenth-grade pupils read English more efficiently than the average twelfth-grade pupil, who in grade classification is two years ahead.

We turn now to a study of achievement in English as compared with achievement in Spanish. As measured by a general reading test, the ability of third-grade pupils to read English is approximately two years below their ability to read Spanish, of seventh-grade pupils a little more than two and a half years below, and in the last year of the high school three years below. The average pupil of the twelfth grade reads English about as well as the average pupil of the ninth grade reads Spanish. The lag of English below Spanish is remarkably similar for pupils of urban, rural, and private schools. Pupils in each type of school tend to achieve in English in proportion to their achievement in Spanish.

The average scores on the English edition of the tests dealing with reading materials in the natural sciences and social studies are much closer to the average scores on the Spanish edition than was found in a comparison of scores on the non-specialized reading tests. The reason

why reading English materials in the natural sciences and social studies is relatively more efficient than reading general materials is not entirely clear. It is possible that the pupils have had greater experience with English reading materials in these specialized fields. In any case it is well known that achievement in a second language does not simply duplicate achievement in the other. A college student, for example, explained to the committee that she could not tell her Spanish-speaking father much about her course in science because she was studying it in English. It may be observed also that English and Spanish vocabularies draw nearer to each other as the difficulty and specialization of the words increase.

In the test of Language Usage, which consists of two parts—one in which a pupil thinks of a word to fit a given context and another in which he recognizes idioms—the difference between Spanish and English is much greater. The average twelfth-grade pupil has not quite reached the level in English usage that the average sixth-grade pupil has reached in Spanish. In the first year of college (on the basis of less adequate sampling) there is still a difference of four years in the English and Spanish scores.

A comparison of median scores in the several grades shows that on the non-specialized reading test the average score on the English edition in grade 12 exceeds the score made by fourteen per cent of the pupils of the same grade on the Spanish edition. In reading materials of the natural sciences, and social studies the average English score of the twelfth grade reaches the 43rd and 34th percentiles, respectively, of the Spanish scores. On the other hand, in Language Usage the average English score remains below the tenth percentile of the Spanish scores even at the first-year-college level.

Notwithstanding the differences in the average scores on the Spanish and English tests, there are many individual pupils in the higher grades whose scores in reading English equal or exceed their scores in reading Spanish. In the twelfth grade of the urban schools nine per cent of the pupils have scores in non-specialized English reading equalling or exceeding their Spanish scores. In reading the materials of the natural sciences and social studies the percent-

ages are forty-two and twenty-five, respectively. It would seem a conservative estimate to say that probably ten to fifteen per cent of Puerto Rican high school seniors read English as well as they read Spanish in their school work. In Language Usage, however, less than two per cent of the pupils do as well in English as they do in Spanish.

Administration of the English edition of the tests in the Continental United States makes possible a comparison of achievement in Puerto Rico with achievement in corresponding grades in the States. Table 1 compares the scores of urban Puerto Rican pupils on the Spanish edition with the scores of Urban Continental pupils on the English edition. Point scores have been translated into grade scores on the basis of Continental norms.

TABLE 1

MEDIAN SCORES (SPANISH) OF PUERTO RICAN PUPILS IN
COMPARISON WITH MEDIAN SCORES (ENGLISH)
OF CONTINENTAL PUPILS*

<i>Continental Grade Level</i>	<i>U. S. General Reading</i>	<i>Natural Sciences</i>	<i>Social Studies</i>	<i>Language Usage</i>
1.8	2.2			
2.8	2.8			
3.8	3.6			
4.8	4.2			
5.8	5.1			
6.8	5.7	7.0		
7.8	6.6	7.8	6.6	6.1
8.8	7.8	8.8	8.0	6.8
9.8	9.1	9.9	8.5	7.8
10.8	10.6	11.1	8.9	8.3
11.8	12.0	11.7	10.0	8.8
12.8	12.3	12.3	10.8	8.8
13.8	13.8	13.8	11.7	11.3

* The table shows, for example, that at the close of the eighth month of the first grade the Puerto Rican pupils achieved a score (in Spanish) equal to the average score achieved (in English) by Continental pupils at the end of the second month of the second grade.

In non-specialized reading the Puerto Rican pupils have at the end of the first grade a somewhat higher score than the Continental pupils.

This advantage changes to a deficit in the middle grades, but in the senior high school and first year of college, the pupils in Puerto Rico read about as well as pupils in the States. The scores of Puerto Rican pupils in the specialized reading materials of the natural sciences follow closely Continental norms but are lower in the social studies and in Language Usage.

With reference to English it may be said that in the high school the average Puerto Rican pupil reads English at the level of efficiency of a Continental English-speaking pupil two and one-half or three grades below the level at which the Puerto Rican pupil is enrolled and that from fifteen to twenty per cent of the high school pupils read English as well as or better than the average Continental pupil of the same grade. In Language Usage, on the other hand, fewer than one per cent of the high school pupils have scores reaching the medians of Continental pupils. Since the language of every-day life is predominantly Spanish, one can understand that there is much less opportunity for expression in English than there is for reading.

These, then, are the measured results of a half-century of effort to teach English to Spanish-speaking pupils. This paper must come to an end with little effort to interpret the results either in terms of the Puerto Rican situation or in relation to the broader problems of language teaching. To a linguist the results must be evidence of remarkable progress in a job that is inherently difficult—the teaching of a language which is little used out of school by most of those who are trying to learn it. The Puerto Rican people themselves may well be proud of their accomplishments. On the other hand, the results lend a note of realism to education in the Island. It will be a long time before the desires of the people for English can be completely satisfied. The results bring home to all of us the difficulties of teaching a second language to an entire population.

HERSCHEL T. MANUEL

University of Texas

Linguafilms: the Use of Filmstrips and Slides in Modern Languages

MATHEMATICS and English have been taught in the high school quite successfully with the use of projected illustrations. There is nothing miraculous to flash da Vinci's *The Last Supper* on the screen and discuss its merits and techniques. But to teach with astonishing results fractions with filmstrips, that is a feat that deserves closer examination. The same may be said of the successful teaching by filmstrips of the Comma, or a whole course on bookkeeping. Mathematics, English grammar and bookkeeping are extremely difficult to teach with illustrations flashed on the screen. Yet they are being taught today in countless high schools, and those teachers who employ the technique claim a fantastic result.

If these intricate disciplines can be taught with flashed illustrations, modern languages can also. I have already made an appeal¹ for the use of the motion picture in the teaching of modern languages, but since consumer and producer are still far apart, not much progress is expected in the immediate future. Further, the high cost of the motion picture is, perhaps, the principal reason why the filmstrip is becoming so popular in education.

A filmstrip is a continuous strip of 35 mm film which contains a series of pictures, called *frames*. The length of the strip normally varies from 10 to 100 frames and the picture may be black and white, natural color or color tint. The filmstrip is definitely the simplest, least expensive, and perhaps the most effective of the "machine-type" visual-aids.

One disadvantage of the filmstrip is that the pictures are fixed in a certain order, yet this feature may be welcomed in many instances. The preparation of a filmstrip is the same as that of a book, where chapters have been placed in a certain and definite order, and we must assume that in both cases the editor or author is a competent person who has carefully thought out his plan.

The use of a filmstrip is as simple as playing a record. A filmstrip projector is also so inexpensive that in a small school individual rooms can be supplied with a projector at a cost lower than that of providing the entire school with motion picture equipment. The use of the filmstrip projector represents a particularly satisfactory and non-costly way of learning new material.

As in any teaching device, the filmstrip itself does not teach. It is the teacher who makes the material have life. The successful use of the filmstrip depends largely upon the ingenuity and skill of the instructor. One of the first values of filmstrips and slides lies in the fact that they are group participation devices. The picture on the screen provides greater interest and motivation than following the traditional method of teaching. These pictures bring realism to the classroom. Pictures of far away places, of customs of France, Spain, Germany, Italy or Latin America can be as real and accurate as the camera lens. They furnish material which in many cases are far more meaningful than descriptive words. Filmstrips and slides can be used in the modern languages to supplement, aid and enliven discussion on history, literature, food, agriculture, transportation, cities, etc. Grammatically speaking there are on the market already filmstrips designed to teach the basic fundamentals of Spanish and French. Whatever may be taught, either the culture of a people or the language, the filmstrip provides ample group participation, for the student has greater opportunity to point, to make choices, to associate words, to clear up in his mind confused concepts or wrong words. The picture in the front of the class greatly lengthens the attention of all the members of the class, especially the below-average person who needs greater aid. The filmstrip

¹ Linguafilms: "An Appeal and a Proposal," *MLJ*, Nov. 1950, 545-552.

furnishes a medium of learning where all of the students in the class participate in each learning experience.

Better reading in the modern languages can be achieved by the use of filmstrips. In English, reading through filmstrip programs have been tried in a number of schools in the country. Filmstrips have been especially effective to assist retarded readers in English in various experiments conducted last year. One of the most notable cases was that carried on in Public School 4, in the Bronx, where the "result of the use of this device was amazing."

Interesting development in conjunction with the filmstrip is the correlation of filmstrip, textbook and motion picture. Several textbook publishers are now producing filmstrips integrated with their basic readers. Other producers of filmstrips are putting sound in the strip, although this feature has not been very popular with teachers, since in this technique the spontaneity of the discussion is lost. However, sound filmstrips may have a place in certain classrooms. Much more recent is a precision instrument called the tachistoscope, which is designed for flash exposures of a picture. This apparatus can be regulated to seven speeds from one full second to 1/100 second. In other words, with this device a picture can be flashed on the screen and shown for as short a space as one second or 1/100 of a second. This is specially effective for remedial work as well as in improving skill performance of the best student. The tachistoscope can be used in reading, translation, recognition. However, it is most valuable to increase vocabulary and to improve general reading ability.

The slide and the filmstrip should be considered together because they have certain characteristics in common. They are both still projection and they are a group participation device. The 2×2 slides have great educational advantages, since pictures may be looked, examined and discussed at length by the class. They may also be arranged in any sequence to fit the particular needs of any showing. Kodachromes bring to the class a beautiful and brilliant natural color not found in any other type of projection. The 2×2 slides, on the other hand, cost much more than the filmstrip and involve more mechanism to put them through the projector. However, the slide

projector is easy to operate, inexpensive, and the device lends itself to a variety of uses. The older and "standard" lantern slide, 3½×4, has now been replaced to a large extent by the smaller slide described above. The larger slides are more expensive, bulkier, heavier and more easily broken.

In this area of slides special mention should be made of blank slides on which can be written or drawn in pencil, letters, words, description, dates, etc., for projection on the screen. They can be erased for re-use and are very inexpensive.

The basic bibliography for filmstrips is extremely short. There are only three main sources to secure information on this subject. Vera M. Falconer's *Filmstrips* (N. Y., 1948), has been the standard reference book since it first appeared. The well known publishers on library matters, H. W. Wilson, started *Filmstrip Guide* in 1950, similar to its *Reader's Guide*, and began where Falconer left off. The third source is *The Educators Guide to Free Filmstrips*, a yearly publication issued by the Educators Progress Service, Randolph, Wisconsin.

The dozen or so commercial organizations that produce or distribute the principal filmstrips which may interest the modern language teachers are: Popular Science, which emphasizes social studies in its filmstrips. This firm has produced a number of strips on discovery and exploration of the Americas, such as the life and work of Columbus, Cortés, etc. Young America is also interested in exploration, having produced another filmstrip on Columbus; it also has done work on children of Latin America. Filmette (Rudolph Schick) of New York is a potential distributor of more than 300 filmstrips on technology, geography, ethnology, commerce, etc., with captions in English, French and German, selling each for \$3.30. Eye Gate House has prepared material on the geography of South America, Spain and several strips on different regions of France. SVE (Society for Visual Education) possesses the greatest collection of both filmstrips and slides. Its collection covers a wide field of subjects, especially material for grammar schools and high schools. For the language teacher SVE has strips and slides on numerous subjects dealing with the principal countries of the world. Stillfilm, of

Pasadena, California, works mostly on history and geography. It has a number of filmstrips in color. Has covered France, Napoleon, Central and South America, Columbus, Spain. Classroom Films has also done work in exploration of the southwest, and on Columbus, Magellan, etc. It also has several filmstrips on France. Curriculum Films of Long Island has a number of explorers' filmstrips dealing with Balboa, Pizarro, Columbus, Coronado, Cortés, De Soto, Magellan. *Life Magazine* has gone into the production of filmstrips too, having produced strips on France in the Eighteenth century, Renaissance Venice, the Mayas and others.

Dealing with the charter and mechanics of the UN, the 15 filmstrips in Chinese, English, French, Spanish, and Russian produced by the UN, are available for loan free of charge.

There has been much specialization also in the field of filmstrips and slides. The teacher of German should become acquainted with the valuable visual aids material offered free by The Schurz Foundation of Philadelphia. Its filmstrips cover sports, cities, people, literature, art, etc., most of them with captions in German. However, the richest and best collection of slides and filmstrips in the modern languages is that of Franco-American Visual Aids Distribution Center, of New York, which handles only French material. Its titles include everything imaginable about France, from revolutions to fishing. Most of this material has been prepared in France and captions are in French.

A lesser known source of French realia and visual aids is a modest establishment located at Hastings-on-the-Hudson, named Gessler, which has become quite interested in literary matters and now has for distribution filmstrips on a number of fables of La Fontaine, also the life of Hugo, of Moliere, and history of France. Captions are in English and French. Also of interest to the French teacher should be Cyrano de Bergerac filmstrip made up in Hollywood from still pictures from the Ferrer movie.

The case of Italy is pretty well centered in the hands of SVE, with nearly twenty filmstrips on various phases of Italian art and life in general, and Stillfilm and Eye Gate, both of which emphasize the arts. *Life Magazine* has also produced recently several color films (Michelangelo, etc.)

The same may be said of Spain, with about twenty-five filmstrips to its credit available at present on the market, all presenting the most significant landmarks of the country. Filmette and Encyclopaedia Britannica have shown interest in the life, customs and cities of Spain. In the purely pedagogical side of the Spanish language SVE's contribution of ten filmstrips designed to teach the basic fundamentals of the language should be recorded.

Only a few of the organizations mentioned above produce or distribute slides of interest to the language teacher, the most notable exceptions being SVE and FADC (Franco-American Distribution Center). Therefore the teacher interested in this field should inquire from other sources.

The three organizations with the best and richest collections of art slides pertaining to France, Germany, Italy, and Spain are *Budeck*, of Hackensack, New Jersey, *Art Education*, of New York, and *SVE*, of Chicago. The first two handle the larger lantern slides, aside from the regular 2×2. The subjects covered in these collections range from painting to sculpture architecture and archeology. The American Museum of Natural History, of New York, also distributes sets of large slides dealing also with the arts at a modest rental charge of 50 cents per set of 24 slides. The large art museums throughout the country should also be consulted, especially for art slides.

The most pretentious collection of 2×2 slides dealing with Latin America is that of the American Council on Education, which consists of 33 sets of Kodachromes, each set varying from 14 to 91 slides, and available free of charge to schools, churches, etc. (or a small charge of 50 cents in some cases) from eleven regional depositories throughout the country. Other collections on Latin America are Bowmar's 16 sets of 24 color slides each, and SVE sets on life, cities, people, etc. Several Foreign Mission Boards distribute very good slides on Latin America. For obvious reasons slides on Mexico are varied and numerous, and of these should be mentioned *Mexichromes'* 200 Kodachromes, and Breed's famous slides on Central and Northern Mexico.

JOSÉ SÁNCHEZ

University of Illinois
Chicago

Language Study versus the Hydrogen Bomb

WOULD that there were a muse named Pyroteknike. At this point I stand in need of her inspiration, for it is my avowed intention herewith to drop a verbal bombshell. Bombs away: in the modern secondary school, most especially where the curriculum is centered upon the core of social studies, foreign language teaching deserves not only a place but a place of very first importance; if any subject is required in such a school it should be the study of language.

Honestly, I hope that statement shocks you. Otherwise you will never believe it. We language teachers have become so incysted in the negative habits of apology and strategic retreat that we cannot possibly be convinced of the truth of this thesis through the ordinary channels of logic. We need to be shocked into seeing the worth of our subject. I was. My illuminating shock came not from anything read in a language journal, not from anything said by a language teacher but from a lecture on biology by a noted specialist in psychopathology, more specifically by Dr. George M. Haslerud in Biology-I at the University of New Hampshire on January 18, 1950.

It was snowing that morning. In the lecture hall it was warm and stuffy. I was sleepily losing my visual focus in the maze of flakes outside the nearest window when suddenly Dr. Haslerud brought me to wide-eyed attention. His words have been ringing in my ears ever since: "What makes human behavior different from animal behavior? Before he begins to speak, a human infant has quite a time outdistancing a baby gorilla, but the day he begins to talk he leaves the monkey far behind. Man is different from the animal largely because of his language behavior."

These words, spoken by a specialist in experimental psychology and psychopathology, and expressing a view held almost universally in his field, are the basis for language's claim to supremacy in the social studies curriculum. We need add nothing to them nor twist them

in the slightest. Take them at their face value and see what they mean. Let me note here that I have started with a statement by a recognized scientist, far removed from the field of foreign languages. Throughout this paper I shall strive scrupulously to restrict my evidence and arguments to the tenets of the psychological and sociological sciences and to avoid even mentioning a single authority directly connected with my own field of languages. Language teaching is under attack. In fact, it is fighting for its very life. Among those most intent upon lopping it right out of the curriculum are many exponents of social psychology. A famous general once said that you have never defeated an enemy until you have thoroughly beaten him on his own soil. At this moment we are squarely on the soil of social psychology and here I intend to stay while I launch not a defense of language teaching, but a concerted offensive against any and all who are out to "get its scalp."

To get down to obvious meanings, if man is different from the animal largely because of his language behavior, what factor of any man's behavior do we need to know to understand him as a man? His language behavior. If I am to know the noisy fellow next door as something other than a clumsy, blustering beast, what factor in his make-up will help me most? His language behavior. If I am to look upon a nation across the sea as something else than a voracious bear, seething with malice, bent upon crushing all neighboring countries beneath its bloody paws and pledged to the eventual destruction of my own country, what ought I first to study about that nation? Its language behavior. If I am to avoid thinking of one people as a nation of stubborn-headed mules and of another as a nation of lecherous swine, what above all else will help me to see them as human beings even as you and I? A knowledge of their language behavior. "Man is different from the animal largely because of his language behavior."

Lest I seem to be reading into a brief statement more than is in it, here is what immediately followed in Dr. Haslerud's lecture: "When we cannot satisfy our needs we have frustration. Man can be frustrated in many more ways than the animal because of his language behavior." By language behavior, man can, in the words of Dr. Haslerud, "live in three different times, past, present and future." Because of this he can dream of far-away places and of castles in the air. It is simple arithmetic that man can therefore be more frustrated than the animal, since satisfaction is merely the result of what we have divided by what we want. And what is the significance of frustration in human society? Social psychologists tell us that whenever the fellow behind you in the ticket line gives you a rude shove, whenever Johnny gets into a brawl at school, whenever one social group persecutes another and whenever one nation sends its armies against another we should look for the answer in frustration. In his widely discussed treatise on the Frustration-Aggression Hypothesis, Neal E. Miller writes: "It is intended to suggest to the student of human nature that when he sees aggression he should turn a suspicious eye on possibilities that the organism or group is confronted with frustration."¹ The Psychologists' Manifesto, drawn up in 1944 by a committee of the most eminent figures in this field and endorsed by some 2500 of their colleagues, starts out with: "No race, nation, or social group is inevitably warlike. The frustrations and conflicting interests which lie at the root of aggressive wars can be reduced and redirected by social engineering."² I submit that the social engineering herein recommended must consider itself primarily with the frustrations which they have placed first among the causes of aggressive wars. And what is one of the most common causes of human frustration? "Man can be frustrated in many more ways than the animal because of his language behavior." If you want to understand a nation's tendency to aggression, look to its frustrations, many of which will remain mysteries until you have studied its language behavior. (Do we begin to see the importance of language study for future world peace?)

It is impossible to exaggerate the importance ascribed by social scientists to language as a

basis for human understanding. No champion of language study would care or dare go beyond this statement found in *Technology Review*: "It was found that the background linguistic system (in other words, the grammar) (sic) of each language is not merely a reproducing instrument for voicing ideas but rather is itself the shaper of ideas, the program and guide for the individual's mental activity, for his analysis of impressions, for his synthesis of his mental stock in trade. . . . We dissect nature along lines laid down by our native languages."³ If this is true, then all the ways in which our worldview is like another nation's worldview stem from the similarity of our languages and all the ways in which our worldview differs from that of another nation stem equally from differences in our languages. How then can we lay a better groundwork for the understanding of any man or of any nation of men than by the study of that which is the shaper of their ideas, the program and guide of their mental activity—their language? Clyde Kluckhohn, the noted anthropologist, has said: "The world must be made safe for differences. Knowledge of the problems of others and of alien ways of life must become sufficiently general, so that positive toleration becomes possible."⁴ How better attain a knowledge of the problems of others and of alien ways of life than by studying that feature of other nations which lays down the lines according to which they view the world and dissect nature—their language?

An objection might be raised here: "We are supposedly talking about the place of language study in the high school curriculum. The statements you have cited may prove that one cannot do advanced work in sociology without the study of linguistics, but we do not pretend to produce sociologists or linguists in our high

¹ The Frustration-Aggression Hypothesis, Neal E. Miller, *Psychological Review* 1941, XLVIII, 337-340.

² "The Psychologists' Manifesto" from Gardner Murphy (Ed.), *Human Nature and Enduring Peace* (Boston: Houghton Mifflin Co.)

³ "Science and Linguistics," Benjamin Lee Whorf, *Technology Review* 1940, XLIV, 229-231, 247, 248.

⁴ "Anthropological Research and World Peace," Clyde Kluckhohn, from L. Bryson; L. Finkelstein and R. M. MacIver (Eds.), *Approaches to World Peace; A Symposium* (New York: Conference on Science, Philosophy and Religion, 1944.)

school." But we do pretend to produce tolerant citizens of the world community! We do not pretend to produce surgeons in our high schools either, but we do teach biology, as much as we deem necessary to the pupils' conduct of a healthful, hygienic life. We do not pretend to produce lawyers in our high schools, but we do teach the basic principles of community living, enough to enable the individual to recognize and fulfill his fundamental duties as a citizen. Granted, then, that we cannot produce sociologists in our language classes, but we can and do teach the individual to read with comprehension the language of another country, the instrument that shapes another nation's thoughts and guides its mental activity.

Even a little insight into the way another nation dissects nature is a most valuable element in the make-up of our future world citizen. A pupil will not ordinarily come out of a language class with all the tolerance he needs to become a champion of world peace, but he will have grown in that direction, grown in a way not to be fostered half so well through the medium of any other study. As for the charge that we do not produce linguists in our language classes, it is high time that herring was buried—deeply. No high school course turns out a finished product, not even the most specialized vocational course. Even the graduate of a course in nail pounding must go out and get further experience in the field before he qualifies as an expert nail-pounder. Similarly, we do not produce skilled conversationalists and seasoned literary critics in our foreign language classes, but let's square all this with the over-all objectives of American education. The best, most comprehensive, most succinct statement of those objectives I've ever heard came from Dr. Wayne S. Koch, associate professor of Education at the University of New Hampshire: "To provide the individual with the maximum opportunity for mental, physical, social and moral growth." The language course that teaches a pupil to read another language with comprehension, increases his understanding of another nation's culture and reduces his attitudes of provincialism has provided a genuine opportunity for mental, social and moral growth. The sister herring of "Yes but how much of a language and its concomitant cul-

ture can you teach in two years?" also needs a little burying. The question is not whether we can teach all we need of this extremely valuable subject in two years. In the light of all that has been said above, the question becomes, how can we best motivate the majority of our pupils to study languages for four or six years? We are not speaking about the tight corner into which language study has been squeezed in the past, but about the pinnacle to which it ought to be raised in the future. If the final aim of all our efforts is full, healthy, happy citizenship in a peaceful world, how can we continue to slight the study of man's language behavior?

It borders on the ridiculous to recall at this point the claim that we can teach our pupils all they need to know about a foreign culture without bothering with the particular nation's language. It should suffice to repeat that language is "itself the shaper of ideas, the program and guide of the individual's mental activity, etc." However, I am reminded at this time of Ohio wine. It seems that there is a lime deposit in Ohio soil which gives, for better or for worse, a peculiar tang to the wine made from Ohio grapes. No chemist can really teach you to know that wine. He may give you the chemical formula of lime, he may describe in minutest detail how the lime travels up the vascular system of the vine and produces such-and-such a chemical effect upon the fruit. He may trace each molecule, each atom, each neutron, proton and electron from the soil to the sealed wine bottle. He may even give you the formula for the specific reaction of your taste buds. But he cannot make you know the taste of that wine. The Ohio farmer who pours out a glass of the wine and hands it to you can. One can learn precisely as much about a wine without drinking it as one can learn about a nation's culture, its life and thought, without its language. I do not say that one knows nothing about a wine or about a culture after reading about it. I say only that what one knows about a wine, as wine, before drinking it is negligible compared with what one knows about it, as wine, after drinking it. The same holds true of what one knows about a nation's culture before and after studying its language.

Naturally enough, the question might be

raised about whether most language teachers offer the opportunities mentioned above. Too often we are charged with wasting our efforts, the pupils' time and the community's money with the teaching of abstract rules of grammar and nonsensical lists of vocabulary. Ergo, language study has little place in the modern secondary school curriculum. Not so fast! Social scientists are especially enamored of field studies and polls for the collection of "factual data." Has anyone taken an actual count lately of how many language teachers still do devote the major portion of their time to gerund-grinding? Or are the denouncers of the old-fashioned language teacher perhaps fencing with a chimera? Speaking for my own subject, the most maligned of all, I wonder how many social studies texts are any more modern in any respect than "Latin" Scott-Horn, being used by over fifty percent of the Latin teachers in the state of New Hampshire, a state not notorious for its radical departure from tradition. If we are to be called old-fashioned for the very reason that we use a textbook, let him who honestly uses no textbook cast the first stone! Again, if language study is to be progressively eliminated from the curriculum on the pretext that many of its teachers still follow outmoded procedures, let us be consistent and throw out history and the other social studies with it. For every language teacher still teaching by the old grammar-translation method, there is at least one social studies teacher still teaching antiquated civics under the guise of "The World Today" or "Problems in Democracy." No, when we find a teacher presenting a subject poorly, it is not a signal for the rejection of the subject. If the subject is useful, important or essential to the attainment of our over-all objectives it is time for the supervisors either to make the present teachers present it properly or to secure others who will. The deciding factor is not the teacher's rights nor the subject's current vogue, but the needs and interests of the individual and the community. As surely as the advancement of human understanding and tolerance and the reduction of prejudice and provincialism are in line with those needs and interests, language teaching deserves a place of great prominence in the modern secondary school curriculum.

I do not pretend to any knowledge of international intrigue, least of all about what may or may not be going on behind the Iron Curtain, so, to cover my ignorance, let me borrow a form of expression from Dickens' "Great Expectations." Take the case that two great nations were existing in a state of undeclared war. Take the case that each of these was openly banking on the other's collapse before a shooting war became unavoidable. Take the case that one of these nations was sending secret agents into the other to foment discontent and to spread doubt and confusion among its citizens. Take the case that these secret agents were first given a thorough schooling in the methods of subversive activities before being sent out to their task. Would their superiors bother to teach them the other nation's language or not? What good, or rather, what harm could they do without a knowledge of that language? Now take the case that the other nation wanted, before and above all else, the preservation of peace and saw international understanding and universal tolerance as the indispensable prerequisites for that peace. Could it or could it not profit by the example of the enemy? In the interests of understanding, tolerance and peace, what should this second nation not be ready to spend to teach as many of its children as possible as much as possible about the language and culture of as many other nations as possible, that they in their millions might become open agents of peace, to counteract the insidious work of the secret agents of war?

They tell us that it cost billions of dollars to produce the atomic bomb and that it will cost many more billions to produce the hydrogen bomb. This, of course, is wise economy. Together or separately these two bombs can destroy the world, so that no one will ever need to spend another dime. Then over the atomized hulks of all the dead nations the Creator may inscribe this legend: "They could not understand each other." "Whenever agreement is arrived at in human affairs—this agreement is reached by linguistic processes, or else it is not reached."⁶

WILLIAM J. BUEHNER

Phillips Andover Academy

⁶ Science and Linguistics," Benjamin Lee Whorf, *ibid.*

México y sus Películas

FORMAN ya legión las películas que se han filmado en México desde que se inició la joven industria cinematográfica hace varios lustros. Desde aquellos primeros años de Miguel Contreras Torres hasta los triunfos de Emilio Fernández en estos últimos años, México ha progresado enormemente en fotografía y conocimientos técnicos en el arte del celuloide.

Muchas de estas películas que se exhiben a diario en los teatros de la América española, también deleitan a los aficionados de los Estados Unidos. Tanto en Nueva York como en San Antonio, en Los Ángeles como en Chicago, se exhiben películas hechas en México. Algunas llegan a los humildes teatros de barriada; otras se proyectan en las pantallas de los lujosos cines de Broadway. Y es que México en los últimos tiempos ha llegado a convertirse en uno de los centros más importantes para la producción de cintas cinematográficas en la América hispana.

Para dar a conocer ciertos aspectos de la cultura y costumbres de México, de sus canciones y de sus paisajes, el cine sonoro ha venido a ser de gran ayuda para los maestros de español y para todo el entusiasta de lo mexicano.

Variado es el repertorio de esta nueva industria donde, como en Hollywood, la capital internacional de Cinelandia, se repite el fenómeno de calidad y cantidad.

Una de las primeras manifestaciones cinematográficas de México fué la que trataba de pintar lo típico, lo ranchero, lo regional, en suma, el alma y esencia del país: lo mexicano. Algunas veces los directores se preocupaban por lo vistoso y lo musical, y así produjeron toda esa serie de cuadros de la vida rural en que aparece el charro idealizado, el hombre nacional, el Jorge Negrete y el Tito Guízar, que lo mismo hacían el amor cantando con su guitarra "a la luz de Chapala" que se "echaban un tequila con los valentones." Tequila, chinias poblanas, pistolas, caballos, ferias, ranchos, hacendados y peones eran los principales in-

gredientes de este plato mexicanísimo. Así nació "Allá en el Rancho Grande," una de las primeras de su género. Así también Jorge Negrete hizo el amor a Gloria Marín en "Ay, Jalisco, no te rajes"; Luis Aguilar enamoró a Susana Guízar en "La Norteña"; y Raúl de Anda alternó con Consuelo Frank en "La tierra del Mariachi." Canciones nostálgicas y populares como "Adiós, Mariquita linda" y "Un viejo amor" dieron ocasión a Tito Guízar y Ramón Armengod para lucir sus voces y habilidad con la guitarra; Rancheras son también "Ahí vienen los Mendoza," "Felipe fué desgraciado," "La mancornadora," "El rebelde" y "Yo maté a Rosita Álvarez."

El charro a veces se convierte casi en bufón en algunas películas en que se viene a parodiar su hombría y masculinidad, como por ejemplo en "Charro a la fuerza," "Tía Candela" y "El nieto del Zorro" en que aparecen cómicos de fama ya establecida como "Resortes" y el Chato Ortín.

Por supuesto que la Revolución de 1910 que que tanto vino a pesar en los destinos de México, también viene a servir de tema a varias películas en que, por regla general, se hace una exposición y una descripción de esta guerra civil más bien que un esfuerzo por analizar su significado y trascendencia. Tal es el caso de "Aquí está Juan Colorado" y "La casa colorada." En ésta última, Pedro Armendáriz, que ha venido a experimentar un resurgimiento de popularidad entre los cineastas norteamericanos, desempeña el papel principal. Una de las buenas películas de esta clase y una de las mejores en general, es "Enamorada" en que actúa la famosa María Félix.

También el ambiente rural ha venido a poner de relieve ciertas características regionales, algunas veces con fines puramente estéticos, otras con intención didáctica bien marcada que degenera casi en propaganda. Cuando se combinan los dos propósitos, el resultado puede llegar a ser una obra acabada como "Pueblerina" (que parece que ahora se conoce con el

nuevo título de "Paloma"), "María Candalaria" y "Flor Silvestre," las dos últimas con Dolores del Río y Pedro Armendáriz. Pertenecen también a esta categoría "Río Escondido," de María Félix, en que se viene a dramatizar la lucha de una maestra rural al tratar de combatir el analfabetismo y la ignorancia. María Elena Marqués y Pedro Armendáriz son las estrellas de la obra de John Steinbeck "La Perla" que se ha doblado en inglés y en español con los mismos actores, y que constituye una de las verdaderas glorias nacionales.

El trópico también ha venido a sumar su aportación a este nuevo arte. Las canciones y los bailes afrocubanos han hecho su aparición con frecuencia en estas extravagancias musicales que han popularizado a María Antonieta Pons en "Ángel o demonio," "Flor de caña," "Konga roja" y, últimamente, "La reina del trópico."

Las películas de fondo histórico no han alcanzado la popularidad ni la perfección técnica de las otras, aunque hay que reconocer que existe una diferencia enorme entre el mediocre "Simón Bolívar" de Julián Soler y "La virgen que forjó una patria" de Ramón Novarro y Gloria Marín que muestra más arte al describir la leyenda de la aparición de la Virgen Morena de los mexicanos.

También las corridas de toros que tanto se han extendido por México, han sido glorificadas en la pantalla con "El precio de la gloria" en que aparece el torero "El Calesero."

Esas aventuras policíacas y detectivescas que con tanta frecuencia se ven en el cine norteamericano también han llegado a atraer a los directores mexicanos que se han encargado de explotar esta rica veta de misterio en "La mujer del otro," "No me quieras tanto," "Pasaporte a Río" y "Yo no elegí mi vida," estas dos últimas con Arturo de Córdova.

De menos interés para el extranjero es otra clase de películas en que no se exagera ya, y aun podemos decir que casi desaparece lo regional o típico. Viene a ser una comedia de costumbres contemporáneas pero con ciertas características universales y aun un dejo continental como se nota en "Alejandra," "Crepúsculo," "Dios se lo pague," en las cuales se luce Arturo de Córdova, y "La historia de una mala mujer" con Dolores del Río, que llega a

ser una brillante adaptación de la obra "Lady Windermere's Fan," del inglés Oscar Wilde.

También se han producido en México películas con temas hispano-americanos o españoles, tomados de obras famosas de la literatura, como "Doña Bárbara," del venezolano Rómulo Gallegos, con María Félix, y "Pepita Jiménez" del español Juan Valera, con Ricardo Montalbán que ha empezado a hacer furor en Hollywood últimamente. También "Ramona," basada en el famoso idilio de Helen Hunt Jackson, ha sido filmada en México y hablada en español.

Una de las personalidades de mayor relieve no solamente en el cine mexicano, sino que también en el cine internacional, es el cómico Mario Moreno o "Cantinflas." El mago de la pantomima a quien se ha calificado con el sobrenombre del Charlie Chaplin mexicano, ha llevado a la pantalla "El supersabio," una parodia de la exagerada importancia que se concede a la técnica en el mundo contemporáneo; se ha distinguido con su "Soy un prófugo" en que se convierte en héroe detectivesco. En "Ni sangre ni arena" se burla de la fiesta nacional de los toros. Tampoco ha respetado a Shakespeare en su "Romeo y Julieta." En "Un día con el diablo" pasa a mofarse de los militares y los políticos, en tanto que en "A volar, joven" deja la tierra para aventurarse por el espacio. Su última escapatoria es su caracterización de un plomero en una casa de departamentos en "Puerta, joven," cuyo doble sentido es aparente a los aficionados de este pícaro del celuloide.

Existe pues, hoy en día, una variedad casi infinita de películas mexicanas que muy bien pueden aprovecharse con intenciones pedagógicas en las aulas estudiantiles de la América sajona. El maestro de español cuenta ahora con una selección de cintas de varias clases y tipos para todos los gustos y casi para todas las edades.

(Dos son las compañías más importantes de los Estados Unidos que se encargan de distribuir películas mexicanas en este país: Clasa Mohme, con oficinas en Los Ángeles, San Antonio, Denver y Nueva York, y Azteca Films con oficinas en Nueva York y otros lugares. El profesor Ernest A. Stowell de Illinois College, en Jacksonville, Illinois, es el represen-

tante de la Clase Mohme, y puede suministrar datos en cuanto a la mayoría de las películas mencionadas en estos ligeros apuntes. Las películas por lo general son de 16 milímetros, y su duración varía entre 67 y 137 minutos, aunque algunas ("Ramona," "Río Escondido" y "Doña Bárbara") se encuentran también en forma abreviada y de 45 minutos de duración. A continuación damos una lista de los títulos de algunas de las películas ya discutidas, junto con los nombres de los protagonistas y el número de minutos de duración.)

Películas rancheras

Adiós, Mariquita linda	Tito Guízar, María Luisa Zea, Chato Ortín	106 mins.
¡Ahí vienen los Mendoza!	Esther Fernández, Pedro Vargas, Antonio Badú	87 mins.
¡Ay Jalisco, no te rajes!	Jorge Negrete, Gloria Marín, Chafán	123 mins.
Felipe fué desgraciado	Antonio Badú, Mercedes Barba	63 mins.
La mancornadora	Amanda del Llano, Crox Alvarado	97 mins.
La nortea	Luis Aguilar, Susana Guízar	90 mins.
El rebelde	Jorge Negrete, María Elena Marqués	115 mins.
La tierra del Mariachi	Raúl de Anda, "Chicote," Consuelo Frank	58 mins.
Un viejo amor	Ramón Armengod, Consuelo Frank	92 mins.
Yo maté a Rosita Álvarez	Luis Aguilar, María Luisa Zea, Crox Alvarado	103 mins.

Comedias de charros:

Charro a la fuerza	Luis Aguilar, Florencia Bécquer	101 mins.
El nieto del Zorro	"Resortes," Chato Ortín, Alicia Ravel	93 mins.
Tía Candela	Sara García, Abel Salazar	90 mins.

Películas de la Revolución de 1910:

Aquí está Juan Colorado	Raúl de Anda, Luis Aguilar, Yadira Jiménez	92 mins.
La casa colorada	Pedro Armendáriz, Amanda del Llano	89 mins.

Películas de ambiente rural:

Flor silvestre	Dolores del Río, Pedro Armendáriz, "Chicote"	94 mins.
María Candelaria (títulos en inglés)	Dolores del Río, Pedro Armendáriz	102 mins.
Pueblerina (Paloma) (títulos en inglés)	Roberto Cañedo, Columba Domínguez	103 mins.
Río Escondido	María Félix, Carlos López Moctezuma	100 mins.
		6 45 mins.

Películas sobre el trópico:

Ángel o demonio	María Antonieta Pons, Armando Clavo	72 mins.
Flor de caña	María Antonieta Pons, Víctor Manuel Mendoza	92 mins.
Konga roja	María Antonieta Pons, Pedro Armendáriz, Toña la Negra	114 mins.

Películas históricas:

La virgen que forjó una patria	Ramón Navarro, Gloria Marín	111 mins.
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Películas de tema extranjero:

Doña Bárbara (títulos en inglés)	María Félix, Julián Soler, María Elena Marqués	137 mins.
		6 45 mins.
Ramona	Esther Fernández, Antonio Badú	93 mins.
		6 45 mins.

Películas de corridas de toros:

El precio de la gloria	Isabela Corona, Ernesto Alonso, "El Calesero"	108 mins.
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Películas de aventuras:

La mujer del otro	Emilia Giúú, Armando Calvo	96 mins.
No me quieras tanto	David Silva, Martha Roth	76 mins.
Pasaporte a Río	Artura de Córdova, Mirtha Legrand	101 mins.
Yo no elegí mi vida	Arturo de Córdova, Olga Zubarry	86 mins.

Comedias de costumbres:

Alejandra	Artura de Córdova, Sara García, Anita Blanch	116 mins.
Crepúsculo	Arturo de Córdova, Gloria Marín	102 mins.
Dios se lo pague (parece que se ha cambiado algo la versión original y tiene el nuevo título de "The magnificent beggar")	Arturo de Córdova, Zully Moreno	112 mins.
La historia de una mala mujer	Dolores del Río, María Duval, Francisco de Paula	92 mins.

Películas de Cantinflas:

A volar, joven	Cantinflas, Miroslava	95 mins.
Soy un prófugo	Cantinflas, Emilia Guiú	117 mins.
El supersabio	Cantinflas, Perlita Aguiar	101 mins.

RENATO ROSALDO

University of Wisconsin

Transliterating the Russian Alphabet

THE modern Russian alphabet has been transliterated into the Latin alphabet in many ways, none of which has used the full resources of the Latin alphabet. The thirty-two characters used in writing Russian can, however, be accurately, concisely, and unambiguously transliterated by the twenty-six letters of the Latin alphabet used throughout the world. To do this no cumbersome concatenations of characters nor special superposed diacritical marks are necessary. This paper will propose a transliteration which can with no trouble at all be set up in present fonts of type and be written on ordinary typewriters. Its general use would reduce the present anarchy in the rendition of the Russian alphabet into ours, at the same time materially reducing the cost involved in the use of special characters not readily available. No special orthographical rules need be learned; for all those rules now applicable to Russian orthography in the Cyrillic alphabet are automatically transferred to the proposed transliteration, a mirror-true reflection of the present Russian alphabet. Each Russian character is represented by one equivalent and one alone.

True to its Semitic origins, in which the vowels were not written, it is in vowel signs that the Latin alphabet is poorest; but the problem of reproducing the ten Russian vowels and semi-vowels can be solved by pressing into service some of the numerous consonants with which our alphabet's Semitic origins have also endowed it. In the following Cyrillic-Latin correspondences we exhaust the Roman characters commonly thought of as vowels: *a*—*a*, *e*—*e*, *И*—*i*, *o*—*o*, *у*—*u*, *Ы*—*y*.

The rendition of *Я*, the soft vowel corresponding to *a*, is found in *q*, an entirely superfluous letter in the Latin economy, used only before *u* among the vowels, at the very ends of words (cf. French *coq*, *cinq*, where it is equivalent to *c* or *k*), and in transliterations of non-Latin alphabets (cf. Arabic *al-qili*, ashes of saltwort, from which our word alkali is derived). It is the de-

scendant of the Semitic koph, a guttural with no counterpart in the historical European languages. It is interesting that the letter koppa which represented the Greek development of koph was early discarded, to be used only as a brand on horses (cf. Aristophanes' *Clouds*, l. 23) and as the numeral for 90. Inasmuch as some of the Cyrillic characters (notably *И*) were taken directly from the Hebrew or Arabic, it is not totally unfitting that this stepchild *q* be rehabilitated as a useful character. The novelty of *q* for *Я* should not blind us to the economy of letting one letter do what two (*ia*, *ja*, *ya*, 'a) have had to do in other transliterations. Should it be objected that we here use a traditional consonant to stand for a vowel, let it be remembered that we should have no vowels at all in our alphabet today had not original consonant signs been made to function as vowels; we are thus in line with tradition. Then again, *q*, as one of the least used of our superfluous consonants has not the inertia to overcome in its conversion that any other consonant, could it be spared, would have. The only alternatives to *q* are diacritical marks entailing trouble and expense or the invention of a new character with all the problems that would cause. Even the Emperor Claudius could not make his proposed additions to the Latin alphabet stick; and the successful additions of the Middle Ages, *u*, *j*, and *w*, are only easy differentiations from *v* and *i*.

Ю, the soft counterpart of *u*, turns into *w*, a choice which ceases to surprise when we recall the origin of *w* in *uu* from *vv* and remember its vocalic function in the English words *few*, *how*, *strew*, etc. If further precedents are needed, we may instance its use as a vowel in Welsh, *cwm*—*coombe*.

3, the hard counterpart of *e*, logically becomes 'e, that is, *e* preceded by an apostrophe to denote the absence either of palatalization of the preceding consonant or of the semivocalic first element which it has when initial. 'E thus quite accords with the use of the apostrophe to denote omitted elements in words. The apos-

trophe is not now used in Russian to denote the omission of sounds or letters in words, but as an occasional substitute for Ъ (see below). 'Etot, other demonstratives beginning with 'e ('edak, etc.), and a few interjections ('ex, 'ej) are the sole native Russian words containing this letter. Otherwise it is used only in foreign words (see below). This fact goes far to justify this semidigraph; for it is better to have a digraph for an infrequent than a frequent letter. The apostrophe may perhaps be regarded as a diacritic; it is, however, a symbol found on every typewriter and does not have to be cast specially with the *e*. We might ask whether the dots on minuscule i's and j's and the crosses on lower-case t's are not also diacritical marks—that question equals in importance the one concerning the apostrophe, with the exception that the last mentioned constitute no signs of differentiation.

J represents both Ѣ and Ъ. There is no possibility of ambiguity: Ѣ stands only after vowels; Ъ, only after consonants.*

Ъ, used nowadays only after the final consonant of a preposition in combination with a following element beginning with a soft vowel, is simply rendered by a hyphen which effectively separates the consonant involved from the softening effect of the following vowel. This is a normal use of the hyphen and causes no confusion. We do not equate the apostrophe to Ъ; for this use of it contradicts its function of indicating the absence of an element, since, when standing for Ъ, it represents a sign which indicates that palatalization is not added to the preceding consonant. It is paradoxical to make one thing stand for another thing which was never there in the first place. The spelling ОБЕЗЪЯНСТВО vs. ОБЕЗЬЯНСТВО illustrates a difference among authorities on Russian pronunciation. Some say that in words like this and ОБЪЯВИТЬ the correct pronunciation of Ъ is as Ъ. Be that as it may, the correct rendering of current Russian *orthography* is *ob-qvitj*, not *objqvij*. It is a general rule, and not a regrettable one, that orthographies lag behind current pronunciation; and until Ъ is substituted for Ъ we must render - not *j*. When the hyphen occurs at the end of a line of type another hyphen is added and the double hyphen or dash results.

The procedure of the present system is to

indicate *ë* by the simple *e* in accordance with the general practice in Russian. The indication of *ë* by *e* plus diaeresis is a matter of stress accent which Russian orthography does not generally note. Our transliteration, too, presupposes a modicum of acquaintance with Russian, because, of course, to be able to read any representation of a language one must know the language. *E* cannot be equated to *jo* which is reserved for БО (ПОЧТАЛЬОН—*pochtaljon*). If desired *e* can be represented by *o* after both hard Ж, Ш and soft Ч, Щ, and by *ë* after other consonants. This sole exception to the rule against diacritics involved in the use of the diaeresis here is not strictly necessary, but becomes more palatable when one realizes that *ë* occurs in a normal font of type for words like *orthoëpic* and that it can also be easily written on the typewriter with the help of the quotation mark.

Turning now to the consonants the following correspondences are obvious: Б—*b*, В—*v*, Г—*g*, Д—*d*, З—*z*, К—*k*, Л—*l*, М—*m*, Н—*n*, П—*p*, Р—*r*, С—*s*, Т—*t*, Ф—*f*.

Russian X retains its form in our Roman *x*, which otherwise would find no use as the equiv-

* A discussion with Mr. Peter P. Lapiken, Lecturer in Slavic Languages at the University of California, Los Angeles, brought out the fact that admittedly the proposed system is synchronic, not diachronic. It cannot exactly render spellings of, say, the early eighteenth century in which Ѣ occurs after consonants and Ъ after vowels, for example, лѣон, майѣор, now лѣн, майѣор. Some arrangement could however be worked out with the expendable *h* which is discussed below. Our system is designed primarily for modern standard spelling. The transliteration of archaic spellings is a problem of the same sort as that exemplified in the representation of the thorn of Old English by *y*, as in *ye*, the definite article. Except in diplomatic copies of texts the usual and advantageous procedure is to normalize spelling. Who of us would not be puzzled if spellings like *yf* were not changed by editors to *if* or *uf* as the case demanded? When variant spellings depend, as they often did in Elizabethan books, upon the necessities of justifying lines in composed matter—making them all the same length to give an even right margin—nothing is gained by reproducing such idiosyncrasies. If cases arise, as in etymological work, where a variant spelling can throw light on a problem, very exact transliteration is necessary. Such problems demand their own individual solutions which are bound up with the examination of the original texts and which each scholar solves for himself. To call our transliteration synchronic is little more than to call it modern. It will be seen that it is a flexible system.

alent of KC, that is, *ks*. Ц becomes *c*, as in Polish.

The only consonantal digraphs in our system are a unified group, the "hushing" sounds Ж, Ч, Ш, Щ. These are transcribed by combining *h*, the only consonant of the Latin alphabet not yet used, with *z*, *c*, *s*, *x*, respectively; thus Ж—*zh*, Ч—*ch*, Ш—*sh*, Щ—*xh*. The justification of *xh* for Щ is that there is no *better* representation within the practical limits which we have set up and that it finally gets us away from the monstrous tetragraph *shch!* ОЩУЩЕНИЕ is certainly much more neatly transcribed *oxhuxhenie* than *oshchushcheniye!*

H is left to occur in isolation only in foreign words, perhaps also in exclamations; for the rendering of ОГО! as *oho!* may commend itself to some, just as the transliteration of the genitive ending -ОГО may be -*ovo*. The author prefers to render the exact Russian spelling but acknowledges that his system is sufficiently flexible to meet any demands made upon it. The expendable *h* provides us with a ready means of rendering even obsolete letters; thus, *th* reproduces *fit* very adequately.

What about foreign names and words? Should we write *Hugo* or *Gwgo*, *Hultsch* or *Guljch*, *Bouillaud* or *Bujo*, *Worcester* or *Uster*? Foreign names which have been naturalized in Russian and which now must be transliterated back into the Latin alphabet are often listed under their original, not their doubly transliterated form; thus *Gercen* is found under *Hertzen* and *Rubinshtejn* under *Rubinstein*. A name like *Hultsch* or *Bouillaud* often follows in Latin letters right after the Russian form ГУЛЬЧ or БУЙО. In the proposed transliteration a phonetic ren-

dition like *Uster* can immediately follow, or be followed by, *Worcester* in parentheses—no shifting between Cyrillic and Roman type is necessary. The ability to reproduce foreign names in Russian in some half-way recognizable form is certainly not to be scorned; it would be at the same time a subtly educating force.

A daring thought suggests itself: The adoption of this alphabet in Russia would help immensely to bring about that enlightened Westernization of the country which its greatest thinkers have felt necessary to bring the country farther into the stream of cosmopolitan European culture. This consideration aside, its use as a standard transliteration would result in immense savings in effort and efficiency. The reproduction of Russian books outside of Russia would become a mere matter of setting them up in existing fonts. To summarize the advantages of our system of transliteration: Digraphs are reduced to a minimum; a hard problem has found an elegant solution in the sense that the facilities of the Roman alphabet are used to their fullest extent; no resource is left fallow in obtaining a perfect mirror-image of the Russian alphabet in the glass of the world-wide, truly international Roman alphabet.

The alphabetical order follows: *A, b, c, ch, d, e, 'e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, sh, t, u, v, w, x, xh, y, z, zh*. Words containing a hyphen representing Ъ are listed next after those spelled the same but hyphen-less; thus *s-estj* follows *sestj*. No word begins with a hyphen; *h, j*, and *y* begin only non-Russian words.

HARRY B. PARTRIDGE

*University of California
Los Angeles*

Promoting the Profession

HOW often have you as a customer been dissatisfied with a purchase? Did that can of berries leave a sour taste in your mouth? If so, you probably did one of these: you either returned your purchase for adjustment or you resolved never to shop at that store again. We language teachers have customers for our wares too. But if students are not satisfied with what they have bought, their only recourse is to develop a prejudice against language learning. There are far too many parents and administrators who are soured on us because the language course they were subjected to was simply unattractive. It had no customer appeal. These dissatisfied customers of ours consciously or not are a formidable public opinion bloc against our cause.

A great grocery chain in its advertising frankly appeals to the public to call, write, or stop in when dissatisfied for any reason. This company's public relations department realizes that untended wounds fester.

We language teachers are in a business too. We're selling not only our products, but also ourselves. Do you recall how many students have decided upon German, not because they were initially interested in German, but because they liked Miss Smith?

Now this is not to advocate sugar-coating. Why don't we rather cast the beam out of our eyes to see if we can't attack those bacteria which are inimical to the language cause with something comparable to modern preventive sodium fluoride treatments which, as you know, seek to diminish or prevent the formation of insidious bacteria on the tooth.

Modern society devotes a great amount of time, energy, and expense to public relations. Recognized for some time by "big" business, public relations is no longer neglected by even the smaller proprietor or by any organization desiring not only to survive, but to develop and progress today. I mention in passing two organizations now paying considerable heed to public relations: our schools and churches—institutions which, hardly a generation ago,

were seldom remotely associated with public relations.

I speak of this increasingly large role of public relations in modern society because I feel that it is an important factor in conditioning the individual and the group to expect from almost every organization or institution with which he has contact a certain amount of "service." To return to our grocery chain example, when Mrs. John Q Citizen directs her steps to the entrance of her "supermarket," she is met with "service" on every hand. To begin with, she needn't even exert herself to open the modernistic glass door—an efficient "electric eye" takes care of that little effort for her. Inside she is confronted with a dazzling array of attractively packaged merchandise conveniently arranged and aggressively courting her visual, tactile, olfactory, sometimes auditory and gustatory senses. The lightweight, glistening chrome cart helps her easily and leisurely to select what she wants. Store personnel are trained smilingly and courteously to render her "service," whether this consists of directing her, satisfying her complaint, cashing her check, or stowing away purchases in her car for her. We may smile at this "service with a smile," but we cannot gainsay its effectiveness.

How about us language teachers? What use are we making of modern promotional techniques? I think you'll agree that if we attempted honestly to answer such questions we should only put ourselves to shame. Our declining enrollments offer sufficient testimony. Laudable polemics about a one-world community or integration in society will hardly check this decimation.

Why hide our light under a bushel? Why occupy for years the position of the apologetic defensive? Or even, I fear, resignedly retrograde?

May I propose some antibiotics against the

¹ In the vicinity of our campus a small grocery store modestly proclaims itself, by means of a neon sign, a "superette." *O tempora, o mores, o philologia!*

germs of our enemies? Yes, let's stir out of our chairs and engage in a little aggressive biologic, psychologic, or atomic warfare for the good of our own just cause. Who knows, it might help! Surely our conventional weapons of complacency and stodginess have availed us little.

What's in a word? Words, words, yet we word-workers have wrought so wee. Again, let's glance at the commercial world. There we find wholesale upgrading and euphony. Janitors have become custodians, painters are decorators. You'll have to look far now to find a used or second-hand car, for the market mostly offers reconditioned ones. Remember buying on the installment plan? That's out too. You'd better try "our easy budget," divided payment, or deferred payment plan. Again you smile. So do I. But who can deny the effectiveness of such fundamental appeal to human psychology? Maybe we should offer courses in "German cultural and communicative arts" or "French forensic and humanistic sciences!"

Again, please do not misinterpret. I am not advocating attenuation or adulteration of our standards. I feel however that as far as public relations are concerned we language teachers should realize that sugar catches more flies than vinegar. We must create a satisfied clientele.

Do I hear a timid protest, "Fine, but what can I alone do?" The answer is trite but telling: in union there is strength. Our professional societies are obviously an aggregate of individuals. It's up to you and me. Someone has computed that off the Newfoundland coast a 3' X 6' X 100' section of a fog bank is the equivalent of a single glassful of water split into millions of droplets—individual droplets. Yet as an agglomerate these droplets are able to blot out the sun.

I have descanted enough. May I now return to some remedies which I wanted to suggest? First, of course, let's improve our teaching. Let's so enliven and enrich our courses that they will stand forth as a stimulating, fascinating challenge to the student body. Let living languages live! In this connection let us hope that all of us will cease equating "reading" with "translating." A lively language course combined with a friendly, warm, and understanding teacher (the two are inseparable) can conquer

all enrollment problems.

Some more "e.g.s?" You can make appropriate use of multisensory aids. Decorate (and change often) your own room to promote your subject. Offer movies, slides, and filmstrips for the assembly period. Have the librarian assemble displays. Write a regular column for the school or town paper. Help your class publish a foreign language newspaper with student appeal. Set up a free letter translation service.² Speak to community groups wherever you can subtly spread the good word. Work towards the introduction of languages not only into high school, but also into junior high school curricula. Arrange plays, quiz programs, interviews, radio and TV sessions. Put on trips to nearby points of suitable cultural interest. Let your language club folk-dance and yodel.

Those are tangential highlights. You alone can best devise your own guides. I would add that we teachers of the humanities should never forget that as far as reading material is concerned our ultimate goal must be literature, not trash. One effective way of stimulating a taste for literature in students is to show them that you're a student of their contemporary American literature, too. This leads to fruitful explorations in the field of comparative literature.

I have touched upon literary aims. How about a "practical" course for those high school students who are interested in a governmental position? An elementary course designed to help them lay the "footer" for a career with either the federal civilian or military services? Many high school students are eager to adventure into, say, the foreign service. If you can present such a course interestingly, at the same time offering informed counsel concerning career problems and possibilities as foreign service or consular officer, cultural affairs officer, public relations officer, military government officer, liaison officer, intelligence officer, psychologic warfare officer, service attaché, interpreter, translator, interrogator, I can guarantee recruitment for your course.

In addition to literary and job appeals for

² Cf. V. Frederic Koenig and Annette Emgarth, "The Modern Language Teacher and the Community," *MLJ*, xxxv, 6 (Oct. 1951), 481-484 for some elaboration of these and similar ideas.

courses, I would like to close by calling attention especially to linguistic possibilities to be used initially as a practical promotional device.

This proposal sets forth some suggestions intended to make it possible for students to presample a modern language in which they may be interested. Here is the plan, with a few suggestions for implementation, which I believe can yield increasingly tangible and fruitful results. The program, which is neither complicated, new, or original,³ consists of making available a preview or pretaste of the language concerned to interested students. I feel that we may be otherwise overlooking a substantial number of potentially interested students who fail to register for our classes because they entertain nebulous fears or rumors concerning the difficulties or practical values involved in language study. Why not attempt to remove such bugbears with adequate guidance? Why not let the prospective student actually see, sample, and ask questions for himself as a step towards scotching his language reluctance?

How shall we tackle this project? First make arrangements with your administration for a room and an hour during "freshman week." Next set up your promotion plan, and see to it that advance notice of your "language preview" is included in other promotional material sent to new registrants. Don't neglect adequate publicity, including follow-ups. You will probably attract some upperclassmen, too. A live-wire member of the language department should be on duty during orientation week to answer any questions concerning your "preview," both before and after. The "language preview" is your dog-and-pony show, and you must be something of a barker in calling attention to it. This does not imply cavalier or meretricious treatment of your subject.

With your preparatory publicity completed or under way, you are ready to ponder about the feature presentation. I think that the preview session may best be conducted on a symposium or panel basis. Or perhaps you would prefer the more informal faculty-student body "Kaffeeklatsch" approach. Incidentally, if you teach in a college, you may want to consider the possibilities of sending your team on the

road to high schools within your area. Our colleagues in the fields of education, psychology, and dramatics will help with workable ideas. Mobilize the liveliest talent on your staff (some of your language majors may be very effective) and utilize showmanship ability when uncovered. One staff member may lead off with a pithy, vivid, ten-minute "pep talk," pointing out the tangible and intangible benefits of language study, stressing vocational as well as literary and cultural dividends. Pointed, personal experiences can be interesting and valuable. Number two can then exploit the probable interest in word derivations by briefing your freshmen on the tieup for instance between *curfew*—*couvre-feu*, the semantic change involved in *oulandish*—*ausländisch*, or the relationship between *vamoose*—*vamos*. Perhaps number three can whet curiosity concerning comparative grammar and morphology by drawing upon latent acquaintanceship with Shakespeare and the King James Bible for brief illustrations, with second language parallels.

Make your time count, your expositions short and meaty, and don't forget a pinch of humor. This is no place for learned lucubrations or florid flatulence. Bring in your multi-sensory aids, induce audience participation. Give the members of your select audience a bilingual card containing a few colloquial phrases of interest, with the foreign pronunciation indicated by simple, arbitrary phonetics to refresh their memories after the session. Allow sufficient time for questions and perhaps discussion, announce that foreign language aptitude tests are available in your office for those interested, and send the students away pleased that they now know how to ask for a glass of beer or say "I love you" in the foreign tongue. Our answer to possible limitations and objections should be, "where there's a will, there's a way!"

WAYNE WONDERLEY

The Ohio State University

³ Some language departments already may have such a procedure in effect. I was moved to put these suggestions on paper by a remark made by Professor Harry V. Wann in his "The Aural-Oral Approach at Indiana State Teachers College," *MLJ*, XXXIV, 144 (Feb. 1950).

A Problem—Foreign Born or American Born Language Teachers in Our American Colleges

DURING my undergraduate and graduate school days, and during my experience as a teacher of Spanish in one of the smaller eastern colleges, I observed the techniques, methods, and presentations of both the foreign born teachers and our American born teachers of foreign languages. At the same time I have recorded mentally the reactions of the college student to both "types."

It is realized that the ideal modern language teacher is lost in the minority. I am of the opinion that the ideal college teacher must be composed of part of the foreign born and part of the American born. This combination is difficult to find. It is, however, a worthwhile goal; a goal we must strive for diligently.

Educators have put forth requirements which foreign language teachers must meet in order to uphold the standards which the former have proposed. Yet these standards are continually lost in the shuffle. Incompetent language instructors slip into college and university programs frequently because of inadequate screening. A Dean of Faculty may perhaps appoint a foreign born person to the language department mainly because his name bears a title, or perhaps he is internationally famous as a playwright or novelist. Another miscue is committed when the school authority or authorities choose someone, who by his "gift of gab" and "radiant" personality has convinced them that he is their man. The students may think he is a good "Joe"—but how well can he teach?

On the other hand, we may find, at times, that the head of the foreign language department has erred. A teacher, who has been carefully selected by the college board, is improperly placed in the language program by the chairman. An American born teacher, thoroughly familiar with the various phases of

grammar, is chosen by the head of the department to teach a civilization course in the foreign tongue, while a foreign born maestro, who has lived as part of the culture of his native country, is advised to instruct the basic grammar courses. These errors have been made and are being made, perhaps unintentionally, by some colleges and universities.

What requirements for foreign language teaching should be met? Which teacher best meets these requirements—the foreign born or American born?

In addition to the usual requisites of personality, which includes enthusiasm for one's subject and profession, untiring energy, and the utmost patience, the college preceptor must possess the following essentials.

1. *Bilingual Proficiency.* The college teacher must be adequately familiar with the English language as well as the foreign language which he is instructing. The use of English may be kept at a minimum, but at times it must be applied to make a principle perfectly clear: otherwise an explanation of the grammar in the foreign language may fail entirely. Invariably I have conveyed difficult grammar points by citing the relationship between the foreign language and English.

The foreign born instructor who is to teach grammar cannot do his job well without a command of the English language. El señor Fulano is not able to do his work proficiently if he has but a scant English vocabulary. More than a few times students have complained that they were unable to understand the finer points of grammar because the English spoken by the teacher was incomprehensible.

These persons should be teaching classes where the Direct Method is employed, or perhaps in classes where civilization or literature are taught in the foreign language. In such

classes the English requirement is not a complete necessity.

2. *Knowledge of the American Student.* We often read and hear that the American born teacher should study and live abroad as part of his education. Why not make it a reciprocal matter?

The foreign born teacher will find that his work will be much more pleasant and beneficial if he has studied, and interpreted correctly, the habits, temperament, and general culture of the American student. Frequently the academicians from across the seas become oblivious to the fact that they are teaching American students. The same methods, principles, and disciplines that were used in Europe or Asia cannot always be applied in American colleges and universities without some retrogressive results. The foreign language teacher should have, in the opinion of Henry Grattan Doyle,¹ "... sufficient acquaintance with American 'ways,' and sufficient background in our national psychology and culture to relieve him of the usual handicaps resulting from lack of these important factors in the teacher's equipment."

3. *Speaking Mastery of the Foreign Language.* The ideal teacher naturally speaks the language chosen with reasonable accuracy and facility, and for the most part, pronounces it intelligently.

The American born teacher is not very often gifted with these assets unless he has had unusual training. He can, however, with enough initiative and determination attain this goal. Most of us agree with S. A. Freeman that "A complete language habit takes a long time to build, and the utmost concentration."²

The foreign born instructor, generally speaking, has the advantage—he is better equipped in the oral phase. We must guard, nevertheless, against colloquialisms and dialectic peculiarities. The student will not get the proper training if he is continually harassed by many personal idiosyncracies of speech. Despite the fact that the instructor is well educated he may unintentionally use idiomatic turns of speech which are not universally accepted.

4. *Residence Abroad.* This is considered by many as one of the most important requirements, especially for those who intend to go into college teaching. Yet just as many fail to

specify the amount of time one should spend in the foreign nation, nor do they state *where* the American born teacher should reside in the foreign country.

How many teachers have actually benefited by their three-month sojourn in the foreign country? The answer is, very few. If one considers that it takes us years and years to understand our own culture, it does not seem plausible that we can learn much about the foreign language and "ways" of life in three months. Mr. Denbigh³ is an advocate of residence and study abroad, but he asserts that the teacher must spend not a summer but "... a sufficiently long residence abroad to enable the would-be teacher to acquire the niceties of pronunciation and idiom..." Or perhaps the words of Professor Isabelle Bronk⁴ are more resounding: "... I must adopt as my mother countries the lands of my predilection that had failed to give me birth, force open their embrace, so to speak, and penetrate to their hearts."

The "how long" has been answered but now where in the foreign land should the American born teacher reside?

You may have heard a would-be teacher who had spent a summer abroad say "I stayed at a beautiful hotel and the food was good, but I didn't learn much. The waiters all spoke English and most of the people registered at the hotel were Americans. And that's not all, I couldn't understand a word of the atrocious dialect spoken by the natives of the town." It is shocking but true.

The teacher should choose, after some first-hand investigating, the town, city, or area which best represents the foreign country. One does not go to Southern France nor to Sicily to hear the accepted pronunciation of the respective countries. Nor does one go to live in a Basque town in Spain to appreciate the customs of Spain. We must, nevertheless, admit

¹ A Program for More Effective Teaching of Modern Foreign Languages in the United States, *Modern Language Journal*, XXV (April, 1941), p. 533.

² What Constitutes a Well-Trained Modern Language Teacher?, *Modern Language Journal*, XXV (Jan., 1941), p. 295.

³ J. H. Denbigh, Foreign Languages in American High Schools, *Modern Language Journal*, V (Feb., 1921), p. 237.

⁴ Experiences of a Non-Native Teacher of Modern Languages, *Education*, XXXIII (Nov., 1912), p. 150.

that it is unfortunate that the teacher is neither provided with the money nor given the opportunity to spend several years abroad. This is a problem which must also be remedied.

The American born teacher is handicapped but the foreign born does not have to cope with this obstacle. He himself is part of the land he calls his own. There can be no better authority than he who lived in the midst of traditions. He can portray the life of his people with examples from his own experiences. Remember that the student appreciates the authentic.

5. *Knowledge of the Foreign Literature, History, and Civilization.* Again we must give the nod to the foreign born. The literature of the foreign country, to begin with, is a literary picture of the foreign life. The literature depicts the temperament, the religion, the history, the politics, and the general trends among the people of that country. In order to be able to teach literature, or history and civilization for that matter, one must be well versed in the various aspects of the foreign culture. It is true that we can get much of this knowledge from books but can we be completely sure that it is factual. Book "larnin'" has merit but experience is invaluable.

A young lawyer, for example, is still a wee bit uncertain about what he has read in law books; he must perform the various legal operations before he can judge the worth of book theory. It is a matter of checking up. The American born foreign language teacher also should check up. He cannot be assured that his teachings are factual unless he has lived among the people which literature, history, and civilization represent. Foreign language students will oftentimes doubt the word of the American born teacher who has not been across the sea. They are inclined to believe that his word is an opinion and not a fact. It is as if one were delivering a speech about the present conditions of coal mines and yet has never visited a coal mine.

The Frenchman, the Spaniard, or the German with a good educational background in civilization and literature is better prepared to teach these courses than the American who has devoured books upon books about these subjects but has neglected to refer to the chief

source of information—the foreign country itself.

In order to have a well-rounded foreign language department in American colleges and universities both American born and foreign born teachers should be employed. Omitting the obvious requirements, the conditions concerning the employment of a foreign born teacher are as follows:

1. In all cases he must understand the American student sufficiently well and teach accordingly.

2. He must have an accurate knowledge of English as well as knowledge of his native tongue if he is to teach grammar courses. A passing acquaintance will suffice for advanced courses.

3. All dialects and personal peculiarities of the language should be discarded entirely.

4. Personal experiences are to be reinforced with a good educational background.

The American born teacher must meet the following requirements:

1. He should be able to speak the foreign language with reasonable accuracy and fluency.

2. He must be thoroughly familiar with the grammar.

3. His pronunciation should be almost perfect.

4. It is necessary that he has lived or studied abroad several years, especially if he is to teach courses in civilization, history, or literature.

Both groups of teachers should have the same opportunity for advancement. If the foreign born faculty member is efficient then by all means pay him as much, or advance him as quickly, as the American born teacher. If he is worthy of being the chairman of the language department then all good and well—honor him with the chairmanship. It is far from being fair or encouraging to employ "foreigners" as temporary assistants, informants, or lecturers while permanent positions are held by Americans.

If we wish to achieve the most effective results we must go hand in hand and not one before the other.

PATRICK G. ESPOSITO

Lafayette College

Literary Reading and the Foreign Language Requirement

ARGUMENTS for foreign language study have so often been repeated that there hardly seems to be need for saying more on the subject. And yet, opposition to the language requirement as a part of the Liberal Arts program in colleges and universities continues unabated, and we language teachers are constantly called upon to justify our position. This is a good thing in a way, for it forces us periodically into a healthful self-examination and it may cause us to revive and re-evaluate ideals and objectives which we subscribe to in theory and neglect in practice. One such ideal, which some of us probably need to rediscover, is a corollary of the old, and in some places outmoded, objective of "a reading knowledge." I refer to the functional value that the reading of literary compositions has in the educational process of the individual.

Certainly we all recognize that literature, whatever its form, is the closest thing to real life that we can experience outside of the actual circumstances of our own living. It is, in fact, a selected and organized portion of living prepared for our participation. If we enter into it with any degree of interest, we can partake of a number of intellectual and emotional experiences that supplement those of our individual lives. The consequences of this kind of stimulation are undoubtedly greater than the average person is aware of. For the multiple relationships presented to us in an imagined episode from life not only sensitize us to a wide and varied area of human experience, but through this process cause us to expand the area in which our personality formation takes place. It will be argued that the same can be said for any kind of reading. The important difference is that in literary reading the individual is more likely to personalize situations and share in them emotionally. Because of this, literature becomes an extension of one's social and moral relationships—a simulated environment, to be

sure, but one that assumes in lesser degree the role of "real" environment, in which personality completes itself.

Leading thought of our day places a great deal of emphasis on completeness of personality. Even our colleagues the educationists, who are probably the most influential opponents of the language requirement at the moment, subscribe in theory to the principle of integrity or wholeness of experience. Thus we are told that learning is a means to the development of a well-integrated personality, and not the acquisition of information or skill *per se*; that a dynamic education is based on the belief that the chief value of learning is "in the reconstruction of behavior, in the widening of meanings, in the changing of outlooks, in improving judgement and methods of approach in novel situations, in sensitizing the individual to a wider variety of values. . . ."¹ Or again: ". . . learning is (in part) the building into self-structure of the results of experience . . . self-building is the learning process. When we consider the significance for life of communication, language, cooperation, accountability, sense of responsibility, and conscience, all of which are learned in and through this self-other process of self-building, we readily agree that no other learnings are more strategic for the welfare either of the individual or society. . . . Children must have abundant and varied opportunities at genuine cooperation in the various kinds of living. . . . Amid such experiences a healthy kind of responsibility and conscience may well be built."² The author in this case is thinking primarily of the child's activity in real life situations, but since the student's participation in

¹ Hilda Taba, *Dynamics of Education*, London, 1932, p. 169; quoted also, in another connection, by Laura B. Johnson, "Foreign Language Teachers and the Present Situation," *Progressive Education*, XVII (1940), 61.

² *Democracy and the Curriculum* (Third Year Book of the John Dewey Society), New York, 1939, pp. 359-60.

life situations is limited to his own small circle, he must depend, for an expansion of his living, upon the life reproduced in books. If for "experiences" and "living," we substitute "experiences reproduced in literary compositions," the pertinence of the foregoing quotation to our point of view will be clear. For the consciousness of any given problem of living becomes meaningful when that problem is faced personally, and an invented situation that captures the reader's imagination provides the occasion for the personal confrontation.

In most universities it is possible to obtain an A.B. degree with a single one-year course in literature. In a Liberal Arts program thus limited in literary requirements, the study of foreign languages is especially important. For entirely apart from the acquisition of linguistic skill, a beneficial process in itself, the reading of literary texts becomes a substantial supplement to an already deficient portion of the educational program. This combination of objectives which are supplementary to those of other departments of study thus makes the foreign language requirement unique in its significance. To read, for example, and discuss a story, drama, or any other kind of literary composition in a foreign language is an experience entirely different from that of gathering information about a foreign country, simply because it brings the reader into closer touch with the people and situations involved. The information may, from the viewpoint of a sociologist or historian, be scant and fragmentary, but it will be more meaningful and enduring because it has been felt by way of personal participation.

Similarly, moral and social values come to life when they are perceived, indirectly or perhaps unconsciously, through individual participation in the situations reproduced in language texts. The knowledge which lies in a textbook on psychology will remain largely abstract until it is made the property of the individual through some kind of personal experience. The teacher who is using a literary text in his class has an opportunity to enlarge his student's sense of values. I do not mean that he should deliver sermons or lectures on morality, religion, and philosophy in an elementary language course. Perhaps he can accomplish most by deliberate indirectness, but in any case,

he should not be ashamed to lead his students to think about such things when an opportunity arises. Nor do the ideas have to be profound. What matters most is that the material at hand be felt as a part of life, for by this means the individual is kept alive to the rich network of relationships in which he moves. The language teacher does not take the place of the sociologist, psychologist, or philosopher, but his work can be an indispensable supplement to theirs because he is working from a different approach.

Is it sensible, you may ask, to think of realizing such ambitious aims in two years of language study, where so much time is consumed in trying to master purely linguistic problems? Even our opponents may grant that the study of literature and foreign cultures is a good thing, but what can be done in so short a time, they ask, and therefore what is the use of a requirement whose objectives are never attained? The answer must be: it is question of degree. At least a step in the right direction is taken. Actually, in the second-year college course in languages a great deal of reading is done, and the students are mature enough to profit from rather advanced insights into life. And even if this were not true, the introduction to a new vantage point is worth a great deal. Obviously the study of natural sciences in the Liberal Arts program is not required with the expectation that one can enjoy the full possibilities of scientific knowledge in two years' time. It is required in the hope that the student's outlook upon life—the process of his intellectual completion—will somehow be enriched. And no doubt it will be, even if he soon forgets all the laws which he memorizes from books or demonstrates in the laboratory. Essentially the same thing is true for the student who has had but an elementary acquaintance with literature, though we can make his acquaintance more meaningful if we recognize its importance and try to do something about it.

In teaching advanced courses, we try desperately to exploit the values of literary study, maybe by relating literature to circumstances and problems of life, or by stimulating the students' thinking on questions having to do with aesthetics. (Perhaps some of us isolate aesthetics from life and place it on a pedestal where only a few can worship.) But do not most

of us adopt an entirely different attitude toward literary reading at the first- or second-year level, where we are content to have our students understand the meaning of words and phrases, possibly assuming unconsciously that the dignity of literature necessarily holds it in reserve for a more advanced class? Now, if the study of literature has any value, does it not have value at any level of instruction, even though in varying degree? Suppose we think of a few purely literary questions; for example, what are the peculiar attributes of a short story as compared to a novel? What is the difference between legend and myth? What is the central narrative thread of a given story? How does the narrative satisfy or fail to satisfy the possibilities of its subject? Is its outcome decided by the solution of a situational problem or by character development in combination with situation? These are questions that can profitably be raised in elementary courses, and I think we shall find that our students are interested in them. They are, at any rate, elements of one important phase of education which we should not ignore. As teachers of the humanities, we have a tremendous responsibility as regards the shaping of youthful personalities, and it seems to me that we are indifferent to our mission if we fail to utilize our textbook material in a way that will contribute to the realization of an ideal, which, let us say, is the integrity of experience.

The numerous benefits to be derived from studying foreign languages necessarily call for variety in textbook material, and I am not

arguing against texts that are designed primarily for conversational practice or for the dissemination of information on foreign lands. But in trying to meet the accusation that we do not teach the spoken language, we are in serious danger of neglecting even more important goals. I would therefore go so far as to say that any language program that figures in the requirements for an A.B. degree should include a good portion of literary reading. In this connection, we should probably set our standards higher than we ordinarily do. The important thing, in any event, is that the reading be up to the maturity level of the students—by no means below it—and that it be such that the teacher can use it sympathetically as a means to encourage students toward “cooperation in the various kinds of living” incorporated—as life itself, not theory—in the invented yet real situations found in literature. To do this in the mother tongue is important enough. To do so in a foreign language is to supplement one important objective (represented by the literary requirement in the Liberal Arts program) while combining it with others. This attitude toward literary reading is one that language teachers should take pride in when defending the foreign language requirement as a fundamental part of Liberal Education, or when teaching a class, where opportunities will arise to talk about life, whether the reference be to a girl’s pride in a new dress or to man’s place in the universe.

SHERMAN EOFF

Washington University

Audio-Visual Aids

NEW FILMS

French:

"Accent aigue," 1 reel, designed for conversation to aid the student in hearing the language as spoken by the French. Conversational scenes show typical situations of everyday life (Focus Film Co., 1385 Westwood Blvd., Los Angeles 24). "French Influences in North America," 1 reel, B & W and Color. Collaborator: Frederick G. Neal, Dept. of Education, Canterbury College. Aimed at appreciation of extent of French influence in U. S. culture, to motivate study of French explorations in North America, and to give bird's-eye view of French culture. Three films by Cocteau: "L'Aigle a deux têtes," 90 min., imaginative tale of a king's phantom, a young queen and a poet-anarchist, caught between love and court intrigue. "Les parents terribles," 86 min., based on Cocteau's prize-winning play, with English subtitles; & "L'Eterne retour," 101 min., modern version of the Tristan & Isolde legend. All three distributed by: Brandon Films, Inc. 200 W. 57th St., N. Y. 19.

Russian:

"Ballet Concert," 55 min. A connected series of 14 independent films on Russian ballet and folk dances, including Galina Ulanova and others. "Dance Film Festival," 100 min., color and B & W. Modern dance and classical ballet (Brandon Films).

Latin America:

"Introduction to Foreign Trade," 11 min. Details, principles and necessity of foreign trade, especially with Brazil (Coronet, Coronet Bldg., Chicago). "Republic of Peru," 10 min. Color. Geographical features, historical landmarks, natural resources, transportation (Pan American Airways, N. Y. or Chicago). "North-western Mexico," 11 min. Presentation of everyday lives of people in Northwestern

Mexico. Shows farm home, problems of farmer, contrast with new and old (World Neighbors Film, P. O. Box 1527, Santa Barbara, Cal.). Latest Clasa-Mohme feature films (501 Soledad St., San Antonio): "Sentencia," "Pecado," "En carne viva," "Angeles de arrabal," "Cuevas peligrosas." Inquire for rates and details.

FEATURE FILM SERIES IN COLLEGES

We welcome movie news from schools offering programs for long terms. Our attention has been called to Notre Dame's series of about eight foreign feature-length films per semester, at \$1 for entire series. Films shown: French, Italian, Spanish, German, Russian, with English subtitles. Similar program is found at Valparaiso University, directed by Prof. Gordon Hempel, although more emphasis on community interest, yet aimed at students in languages. These programs are definitely designed to provide students of modern languages with opportunity of receiving additional aural training. This is not always true in several big cities where "business is business."

FILMS IN A COLLEGE COMMUNITY

"The use of the Foreign Feature-Length Film in a college community," is a 24 page pamphlet, co-authored and copyrighted by the directors, respectively of the above mentioned film series, Professors Walter M. Langford and Gordon J. Hempel, in which they discuss such relevant questions as evaluations of films, previewing, keeping rental cost down, cooperation with local theaters, integration of the foreign feature-length films in class, other uses of this type of film, etc. Material for this study is taken from own experience in respective school.

LATEST FILMSTRIPS

Hispanic:

"Spain. Land and its people," color, 24 frames. Shows customs, activities and interests of peo-

ple in postwar Spain. Price: \$5. SVE (Society for Visual Education, 1345 W. Diversey, Chicago). "Bolivia and Chile," 58 frames. \$2.50, showing modern life, industries, etc. (Foley and Edmonds, Inc., 480 Lexington Ave., N. Y.). "Mexico," 35 frames, \$3.50. Story of a farm family in Mexico (Young America, 18 East 41st St., N. Y.). "Market day at Cusco," 40 frames. Color. \$6. (Young America). "José of El Salvador," 36 frames. \$4. Story taken from *The Pot of Gold* (Knowledge Builders, 625 Madison Ave., N. Y. 25).

French:

"France," 32 frames. \$3.50. Shows life of a farm family (Young America). "Hugo," 2 filmstrips. Life and work of Hugo (FADC: Franco-American Audio-Visual Distribution Center, 934 Fifth Ave., N. Y. 21).

German:

"Albert Dürer," 26 frames. Color \$4. Events in the life of Dürer (Eye Gate House, 330-W 42nd St., N. Y.). "Germany," 36 frames. \$3.50. Shows the story of a farm family (Young America, see above). "Oberammergau and the Passion Play," 56 frames. \$3.30 (Filmette, 700 Riverside Drive, N. Y.).

Italian:

"Leonardo da Vinci," 27 frames. Color. \$4. Reproductions of the most famous paintings of the artist (Eye Gate). "Michelangelo" 27 frames. Color \$4. Some of the major works of sculpture and paintings of Michelangelo and events from his life (Eye Gate). "Raphael," 26 frames. Color \$4. Illustrations and events from his life (Eye Gate).

LATEST 2X2 SLIDES

Latin America:

"Ancient Ruins of Latin America." 12 color slides. \$6 (SVE).

France:

"Hugo." 64 slides on his life and work (FADC). "Enchanted Paris," and "Paris churches and Their Relics," both sets available at Henry Van Scofield, 123-44th St., N. Y. 18.

NEW CATALOGUES

The French Heritage, and *Present-Day France* are two descriptive catalogs issued by FADC (934 Fifth Ave., N. Y. 21) of several thousand slides on hundreds of topics.

SEE, HEAR, AND LISTEN, MES AMIS!

UN Films: The film section of the UN has announced that in the future all UN official films will be available for sale at \$32.50 a reel, instead of the former price of \$50. The UN has more than 30 titles in some 26 different languages.

Did you know that *Facundo* is being filmed in Argentina?

Dual Language: A regulation of the film technicians union makes it mandatory in France for producers to shoot two versions of feature pictures being made in any language than French.

Film Festival: A world Film Festival, an American version of the Edinburgh, Cannes, and Venice programs, is being discussed at this moment, with Chicago, world center of 16 mm movies, as headquarters.

Institut für Film und Bild serves educational 16 mm films in 11 autonomous states in West Germany, spending a yearly grant of \$280,000 in producing and distributing audio-visual subjects for 9½ million students.

Purdue University is one of the latest schools to be developing audio-visual programs in foreign languages.

Mexico has had television for over one year. But the sum of 25 million pesos is now being spent to spur the industry with a new TV center in the heart of the Federal District.

THE MEXICAN KIT

Bon Educational Productions, Ave. Mexico 167, Mexico, D.F., offers a "basket" of realia, which contains prints, feather pictures, a filmstrip and a set of slides.

LATEST RECORDS

Little Pedro, released by Children's Record Guild, 27 Thompson St., N. Y. 13, is a recording of authentic Latin American folksongs collected by Miguel Sandoval in Mexico and South America. They are in English translation.

J.S.

Notes and News

ARE YOU EDUCATED IN FOREIGN LANGUAGES?

Have you been educated through foreign language? Have you studied Latin? If so, what contribution has it made to your education? Did the first year consist in the endless study of syntax? In the first year did you seek to wrap up each word with its proper label and to assign it to its proper file? Did you feel in the first year that you were getting nowhere? Was the second year concerned with the meaningless bridge building and detailed military maneuvers of Caius Julius Caesar? Did your third and fourth years consist largely of a microscopic search for second periphrastics, gerunds, and supines? If so, you were like Diogenes keeping busy rolling his tub up and down the marketplace. "The letter killeth, but the spirit giveth life."

Latin has made no important contribution to you if you cannot read it with a fair degree of facility, or if you have not appropriated the Roman spirit. Do you know the plan of a Roman house? Are you familiar with the customs of a Roman family, and with Roman social life? Do you know the contributions of Latin to literature, art, and music? Do you know that at least sixty per cent of all English words come from the Latin? We walk, start, stop, breathe, sleep, wake, talk, live, and die in Anglo-Saxon; but in the fine relations of human society we advance, retreat, approach, retire, inspire, confer, discuss, compare, refute, debate, perish and survive in Latin. We use Latin in scientific terminology, in interpreting seals and mottoes, in learning Spanish, Italian, and French. Caesar telescopes for us institutional forms which comprise a great racial legacy; plans of military campaigns, the organization of a Roman camp, the roads of Britain, offensive and defensive warfare, the customs of the tribes of Gaul, the pile driver of the famous bridge chapter. Caesar wrote and made history. His simple, clear, and exciting narrative is invaluable as a first-hand record of Rome's northern provinces and the pioneers of the modern world. In your study of Latin, have you appropriated to yourself these invaluable institutional contributions?

What have Cicero's orations contributed to your education? Have they meant something more than endless translation and transverbalization, endless parsing and mutilation? Have you learned from Cicero the organization of the Roman government, the intricacies and corruption of politics, the influence of the orator? Do you recognize in Cicero

the supreme phrase maker whose influence has been great on Latin writers?

What has Virgil's *Aeneid* contributed to your education? Did you recognize in the *Aeneid* supreme literary art? Did you absorb its great cultural contribution? Do you know it is the great literary epic of the Romans? Rome had passed through a century of social demoralization and civil war had decimated the population. Virgil accepted as his mission the re-creation of the old glory. He forges a new *Iliad*, a new fall of Troy more acceptable to the Romans. The wooden horse, the deception of Laocoon, the death of Priam, the flight of Aeneas, the amour of Aeneas with Dido, the trip through the underworld, are executed with the flashes of "grand style" in literature. In the new *Iliad*, the brave Trojans are defeated by the treacherous Greeks because it is the will of the gods. Aeneas must rescue the gods and perpetuate a national religion. He must sacrifice himself for the family and for the state. He is but a cog in the machine of destiny. A sentimental adventure with Dido must not thwart such a child of destiny. He must found Rome. The *Aeneid* represents the expression of national ideals. In this finest creation of Latin literature, go the fundamental principles of dramatic composition: rising and falling, action, climax, suspense, retarding obstacles. Rome is still the eternal city and Virgil's story of its founding is still the only one. It may be said of Virgil as Dido said of Aeneas: "I do believe he has the blood of gods in his veins."

If you have been educated in Latin, you should be the recipient of the above contributions. Similar contributions should have come to you from the study of other foreign languages. Matthew Arnold has well said: "To have a smattering of Greek and Latin is not to know the Greeks." If you have been educated in the classics, you know our debt to Greece. You know also that the glory that was Rome still lives in the roads of Britain and the courts of English law. If you have been educated in French, you know the contributions of French manners and taste. If educated in Italian, you know the contributions of the Renaissance, the splendor of Italian art and music. Through language you have learned that modern man is heir to the culture complex of all the ages.

ORLIE M. CLEM

University of Miami

THE HABIC LANGUAGES

Some linguists require the phrase "Romance and Germanic languages" often enough that they would find it convenient to have a single word to include both of these

branches of the Indo-European family. While languages are normally grouped on the basis of relationship, they are sometimes grouped on the basis of convenience, as "the

American Indian languages," or on a descriptive basis, as "the isolating languages." There is no genetic basis for speaking of the Romance and Germanic languages as a group apart from the other Indo-European branches, but there is some justification for this on a descriptive basis, as well as from the standpoint of convenience.

Some of the basic characteristics of language have no value in a descriptive classification of Indo-European branches into broader groupings. One such characteristic is gender. Looking at some of the more important languages in various branches, we find that German and Russian have three genders, the Romance languages and Hindustani have two, and the concept of grammatical gender has died out in English and Persian. As to inflections indicating the case of nouns, Russian has six cases, German has four, English and Hindustani have two, and the Romance languages (except Rumanian) and Persian have none. The attributive adjective normally precedes the noun in Germanic, Russian and Hindustani, and follows the noun in Romance and Persian.

But there are some other basic characteristics which do lend support to the idea of a Romance-Germanic grouping. Romance and Germanic agree among themselves, and with Russian, differing from Hindustani and Persian, in placing the verb before the object. Romance and Germanic also agree among themselves, and with Persian and Hindustani, differing from Russian, in possessing compound tenses and in the use of the copula verb. Finally, Romance and Germanic agree among themselves, and differ from Russian, Persian and Hindustani, in possessing definite articles. There are other, less basic, resemblances between the Romance and Germanic languages resulting from mutual literary influences. Altogether, then, there is some descriptive basis for a Romance-Germanic grouping.

None of the characteristics examined suggests a name for the proposed grouping. The group could not be called "the article languages," for example, because other languages, including Greek, Bulgarian and Arabic, also have a definite article. In seeking a name, one may note two striking peculiarities of the Romance and Germanic languages. These languages, with the exception of Spanish and Portuguese, express "have" by a word whose root is derived from the *hab* seen in Latin *habere* and, among other Germanic words, Gothic *haban*. Also, the modern languages, with the exception of Portuguese, use these *hab* words in forming compound tenses of some or all verbs. It is of interest that *hab* occurs in both Latin and Germanic, not through borrowing, but as a native root, the Latin *hab* coming from Indo-European *ghab(h), while the Germanic *hab* is from Indo-European *kap. This diversity of origin of the two *hab* roots is suggestive of the descriptive rather than genetic basis of the proposed grouping of languages. Hence, I suggest the name "Habic languages" as an appropriate term to designate the Romance and Germanic languages. The "a" in "Habic" should be pronounced as in the older languages. "Habic" would be pronounced in English as if spelled "hobbick."

I do not define "Habic" either to include or to exclude Rumanian, since it is uncertain which way would be more useful, and the principal reason for the term is convenience. If Rumanian is not included in the Habic group, the large Slavic element in the Rumanian vocabulary could be cited as descriptive grounds for the exclusion.

OLIVER W. HEATWOLE

Washington, D. C.

Medical Schools and Foreign Languages

In order to ascertain the language requirements of medical schools, Professor Howard R. Marraro, of Columbia University, conducted a survey which included the leading medical schools. The results appeared in the November 1951 issue of the *Journal of Medical Education*.

Illustrating the lack of uniformity in their language requirements, a table prepared by Professor Marraro shows the language requirements for admission in 79 American medical schools as follows:

Requirement	Number of Schools
No foreign language.....	35
Any foreign language....	13
Any modern language.....	8

French or German	9
French, German, or Spanish.....	8
French, German, Spanish and/or Latin or Greek.....	3
French and German.....	1
French, German, Italian, or Spanish.....	1
French, German, Russian, or Spanish.....	1

The principal conclusion reached by Professor Marraro was that some medical schools cling to traditional French or German hoping that these languages may be used for the reading of scientific literature, but most schools have liberalized their language requirements with the realization that language studies contribute primarily to the general cultural education of medical students, rather than to their professional abilities.

Institute on Soviet Studies at De Paul University

An Institute on Soviet Studies has been established at De Paul University. The courses offered are designed to promote understanding of the impact of Russian Com-

munist upon the cultures of the European nations under Soviet domination.

The Laborde Travel Service

The Laborde Travel Service, Inc., sponsored by the Cooperative Bureau for Teachers, 1776 Broadway, New York

City, was created in 1948 to promote low cost study tours in Europe for students, teachers, and social workers.

Though conducted at low cost, the trips nevertheless maintain extremely high standards.

Two types of trips are offered, a Basic Study Trip for people who want to travel independently at their own ex-

pense at the conclusion of the group program at one of the international summer schools, and a Special Study Trip for those who wish to have a planned program for the entire time abroad.

International Arts Program

Eight foreign artists, composers, and architects have been selected by the Institute of International Education for the 1952 International Arts Program. These first participants come from Argentina, India, Indonesia, Iran, Israel, Italy, Japan, and Pakistan. The International Arts

Project will bring a total of twenty-four prominent young foreign artists during the first six months of 1952. The Project is sponsored by the Ford and Rockefeller Foundations.

New Headquarters for the Institute of International Education

A great landmark in New York City is to become a center for the international exchange of leaders, technical experts, teachers and students. The former George Jay Gould

mansion at Fifth Avenue and 67th Street has been purchased by the Institute of International Education to be occupied as the permanent home of the Institute.

NOTICES

Prospective advertisers in *The Modern Language Journal* should write to the Business Manager, Mr. Stephen L. Pitcher, 7144 Washington Ave., St. Louis 5, Missouri.

The third Revised Edition of *Vocational Opportunities for Modern Foreign Language Students*, prepared by Dr. Theodore Huebener, may be obtained at 30 cents each, postpaid, from the Business Manager of *The Journal*, Mr. Stephen L. Pitcher, 7144 Washington Avenue, St. Louis 5, Missouri.

Articles for *The Journal* and books for reviewing should be sent to the Managing Editor, Professor Julio del Toro, University of Michigan, Ann Arbor, Michigan.

Reviews

Interlingua-English Dictionary, prepared by the research staff of International Auxiliary Language Association, under the direction of Alexander Gode. Storm Publishers, Inc., New York, 1951, pp. lxiv+415. Price, \$5. *Interlingua; a Grammar of the International Language*. By Alexander Gode and Hugh E. Blair. Storm Publishers, Inc., New York, 1951, pp. x+118. Price, \$2.50.

The attempt to construct for international use a language capable of serving the world is far from new. From the days of Descartes, Dalgarno and Wilkins to those of Zamenhof, Hogben and Gode, it is estimated that some 500 artificial languages have been offered. Most recent arrival is Interlingua, the product of the labors of a group of research scholars who have been working since 1924 under numerous auspices and with financial support from many sources, including the Carnegie Corporation and the Rockefeller Foundation.

The list of the names of those who have given their intellectual contribution to the project sounds like a roster of the world's finest linguistic scholars. To mention only a few: Debrunner, de Wahl, Fife, Guérard, Jespersen, H. F. Muller, Sommerfelt, Martinet, Gustave Cohen, de Groot, Cseh, de Saussure, H. G. Doyle, Fouché, Jakobson, Keniston, Meillet, Ogden, Schrijnen, Vendryès, Sapir, Thorndike, Swadesh.

The principles that have guided the creators of the Interlingua vocabulary are simple and frankly stated: 1. the international language already exists, at least potentially; 2. all we have to do is to isolate from the many existing national and constructed languages those elements which are common and authentic; 3. certain languages (English, for instance) are highly receptive; others (Greek, Latin, the Romance tongues) are highly diffusive; if we take a cross section of "diffusive" and "receptive" elements, we shall have a truly workable language; 4. the Anglo-Romance group offers such an ideal combination; other languages, notably German and Russian, may be included for comparative purposes, but they do not materially affect the result.

These principles are applied not only to vocabulary, but also to grammatical structure. The grammar of Interlingua is best described as a fluid, non-restrictive combination of the Romance grammars, shorn, however, of their more difficult features—grammatical gender, declension of nouns and adjectives, agreement, change of stem in verbal conjugation, personal inflections. The definite article is always *le*, the indefinite articles always *un*. Noun plurals are formed by adding -s to vowels, -es to consonants. There is no agreement of adjectives. The adverb is formed from the adjective by adding -mente or -amente, the comparative by pre-

fixing *plus*, the superlative by prefixing *le plus*. Personal pronouns alone have subject and object forms. Verbs have three conjugations with a full scheme of tenses, both simple and compound, but no change within each tense save for the subject pronoun.

Interlingua's rules of pronunciation are delightfully vague, with the stress said to be "natural" or "falling most frequently on the vowel before the last consonant." The vowels are as in Spanish, the consonants largely as in English, but with optional pronunciations for *c* before front vowels (*ts* or *s*), *h* (pronounced or silent), *j* (azure, gem or yes), intervocalic *s* (*s* or *z*). It is often remarked in connection with Esperanto that each speaking group will tend to pronounce the language in its own way, with consequent danger of dialectalization. But Esperanto has a fixed, standardized, authoritative pronunciation. The danger of dialectalization in ultra-liberal Interlingua seems much greater.

Here is a typical sample of Interlingua, from the translation of an extract of Apuleius' "Golden Ass": "Postquam mi effectos esseva deponite in mi camera, in mi via albanos, io primo va al Forum Cuppedinis pro emer alicum comestibiles. Ibi io vide exponite pisces splendide. Habente demandate lor precio, io lo rejecta proque illo amonta a vinti-cinque drachmas . . . e io los eme pro vinti. Como io va via, Pythias, mi condiscipulo in Athenas, crucia mi cammino. Post alicum tempore ille me recognosce e hasta versu me amicalmente. Ille me imbracia e me basia affabilemente. . . ."

There is no doubt that an Italian will be able to read this without the slightest difficulty, particularly if he is acquainted with Latin. A Spanish, Portuguese or French speaker will likewise find it easy. The English speaker will have to learn some words, the German or Slavic speaker far more, unless he is endowed with a Latin-Romance background. As for the speaker of Chinese, Arabic or Hindustani without an occidental background, this language is incomprehensible to him.

Here, it seems to us, is the crux of all constructed languages. So long as Graeco-Latin Romance culture is altogether predominant in the world, a tongue like Esperanto or Interlingua will do. But what if the speakers of other languages, the followers of other cultures, demand to have a finger in the pie? So long as the learner has a Graeco-Latin Romance background he will experience little difficulty with these constructed languages; but what if he hasn't? And if he does, does he really need Interlingua or Esperanto?

These are, unfortunately, days when resurgent nationalisms are strong. Slavs and Orientals, long excluded from western culture, are clamoring for admission at the gates; but they come not in the garb of postulants, but in that of

somewhat arrogant seekers after equality. How shall their claims be handled? Zamenhof could (and did) ignore their languages at the turn of the century, because the speakers were not yet politically, economically and culturally mature. Can we, in 1952, take the same attitude?

The problem of a language for the world is at least as much political as it is linguistic. There is little doubt that Soviet Russia and Communist China will reject Interlingua as enthusiastically as they reject English and French, and on the same grounds: Interlingua is a vehicle of the western culture which they consider decadent.

It is perhaps time that interlinguists went to work to construct a truly international language, based upon principles of something at least remotely resembling proportional representation for the world's major linguistic groups. Such a language would put everybody at an equal disadvantage, but at least no one could claim that his group had been utterly disregarded.

Stalin believes in the arising of zonal languages before we reach the world language stage. If this view were accepted, there is little doubt that Interlingua would form an ideal zonal language for the western zone (the Western Hemisphere, the British Commonwealth, the lands of western Europe). But even here the difficulties would be vast. Governments and peoples have to be convinced, and western Europe includes the speakers of Germanic tongues.

A few words of internal criticism, based upon the compiler's own principles, may be voiced. Wherever possible, the words that have been devised are a blend of as many of the "control" languages as possible (this means, of course, that where there exists a divergence between the Latin-Romance coalition and the Germanic part of English, or German, or Russian, the latter are invariably and ruthlessly sacrificed). But there are occasional surprising violations even of these basic principles. In the passage we have quoted, *postquam*, *emer*, *ibi*, and *sed* for *but*, a little further along, are Latin pure and simple. One might say that the conflict between Portuguese *depois*, Spanish *después*, French *après* and Italian *dopo* was irreconcilable; but what of *comprar* root, which is common to Spanish, Portuguese and Italian, or the *la* root which appears in French, Italian, Portuguese and, in combination form, even in Spanish? What of the *magis* root of Spanish and Portuguese *mas*, Italian *ma*, French *mais*? Who, outside of a Latinist, may be expected to recognize the four Latin words arbitrarily chosen? If the creators of Interlingua reply that *but* is translated in their creation not only by *sed*, but also by *ma* and *mais*, and *there* by *la* and *illac* as well as by *ibi*, one might inquire why this confusing superabundance of synonyms, normal in a language that has grown by chance, but hardly desirable in one deliberately constructed for international use. On the other hand, if we are to bring in synonyms, would it not be wise to introduce them from different linguistic groups instead of having them all from Latin-Romance?

In conclusion, one might say that Interlingua is a highly praiseworthy attempt, and one that displays much ingenuity, but that it misses the boat if it expects to please everybody, because it is far too deliberately partial and slanted in one direction.

So much for theory. For what concerns practice, we can

only restate what we have so often stated. The world needs not so much a language constructed in accordance to certain specific principles as it needs, purely and simply, a language, any old language, national or constructed, which will be accepted by the world's governments and put into all of the world's elementary schools at the same time on a footing of absolute equality with the national tongue of each country. This will make that language a native language to all of the world's people, and a native language, provided it is phonetically written, is invariably easy to its own speakers, regardless of its grammatical structure or the sources of its vocabulary.

Until the world's governments decide that they want a world language, and proceed to act upon that decision, the advocacy by individuals or organizations of national languages, basic languages or constructed interlanguages will continue to be what it has been since the days of Descartes—a highly fascinating and altogether academic intellectual exercise.

MARIO A. PEI

Columbia University

The "Tristan and Isolde" of Gottfried von Strassburg. Translated, with Introduction, Notes, and Connecting Summaries by Edwin H. Zeydel. Princeton, New Jersey: Princeton University Press, for University of Cincinnati, 1948.

The Parzival of Wolfram von Eschenbach. Translated into English Verse with Introduction, Notes, and Connecting Summaries by Edwin H. Zeydel in Collaboration with Bayard Quincy Morgan. Chapel Hill: University of North Carolina Press, 1951.

For different reasons, Gottfried von Strassburg's *Tristan* and Wolfram von Eschenbach's *Parzival* must be reckoned among the world's most difficult poems to translate. The exaggerated playfulness of Gottfried's exuberant style presents, in its own way, as many problems to the translator as do the twisted periods and obscure metaphors of Wolfram's "dunkler Stil." Professors Zeydel and Morgan (Zeydel alone did the *Tristan*) have in the above cited volumes rendered about one third of *Tristan* and one half of *Parzival* into English verse, connecting the translated portions with prose summaries of the omitted lines (the *Tristan* is also followed by a prose summary of the works of Gottfried's continuators). Previous to these works, *Tristan* had appeared in English only in prose translation, while the only rendition of *Parzival* into English verse was one made in 1894 by Jessie Weston, unfortunately in a verse form as alien to the original as it is to English. Profs. Zeydel and Morgan have endeavored to make a faithful translation which at the same time preserves the rhyming and rhythmic pattern of the originals.

The translator encounters great technical barriers in the Middle High German epic verse, *i.e.*, rhymed couplets in prevaillingly iambic rhythm, each line having either four stresses and masculine rhyme or three stresses and feminine rhyme, with occasional slight variations. This, of course, is not a meter which lends itself easily to the epic form in Eng-

lish, and is particularly difficult to recapture because of our paucity of feminine rhymes. Some variation could also be introduced into the MHG because of the fact that two short syllables could be equated to one long one—a distinction which cannot be made in English. It is no mean tribute to the translators, then, to say, that in spite of the many handicaps they have produced quite readable and often sprightly texts. But beyond that, they have at the same time produced texts which closely adhere to the meaning of the originals, and which take into account the findings of modern scholarship. The occasional wooden line is, I believe, unavoidable in such an undertaking.

To preserve the medieval flavor the authors have purposely (see *Tristan*, p. vi) included a number of archaisms, such as *wot*, *eke* (adv.), *wight*, etc. I must confess that I believe the translation would only have been improved if they had been avoided. First of all, words like *eke* are stumbling blocks to many modern readers; secondly, occasionally a somewhat incongruous effect is produced when a very modern-sounding word or idiom appears in the close vicinity of an archaism, as in the following lines, where *wight* and *first-rate* appear in close succession:

Parz. 2, 13 ff.:

Whoso can manage that aright
Has proved himself a cunning wight;
He'll shun excess, won't hesitate,
His grasp on matters is first-rate.

Then, too, I find such obsolescent contractions as *'twas*, *'tis*, *'twill*, *twixt*, which occur with great frequency, especially disturbing.

Another flaw, although I freely grant that the exigencies of translation make it at times unavoidable, is the rather too frequent twisting about of normal word order, as in the following instance:

Parz. 1, 4:

(For scorned alike and fêted)
Is he who bold is rated.

Very rarely, though, do lines appear, the meaning of which is obscure. I must, however, cite one such case:

Parz. 2, 20 ff.:

*His faith is given so short a tail
That in a fly-infested wood
Not e'en three bites would find it good.*

I find the last line wholly unintelligible. It is a translation of:

*sin triuwe hât sô kurzen zagel,
daz sie den dritten biz niht galt,
fuor sie bî bremen in den walt.¹*

According to Marta Marti's commentary,² this passage means that "his faith has such a short tail that . . . it couldn't even ward off every third sting."

Both volumes are equipped with notes to explain enigmatic allusions in the texts, and with excellent introductions containing sizable bibliographies. These introductions deal more than adequately with the salient facts concerning the history of the legends, their literary background, the lives of the writers and their influence on German literature, the various MSS involved, and other problems inherent in the texts. I feel, however, that Prof. Zeydel lets his enthusiasm for *Tristan* carry him a step too far in his appraisal of

that poem (pp. 5-6). For, despite the testimonials he offers, I cannot see that *Tristan* is on a par with either *The Canterbury Tales* or *The Divine Comedy*. And Prof. Zeydel's eulogy of Gottfried's style, with its "ringing internal rhymes, rich alliterative and repetitive effects, bold contrasts, and subtle use of words in many shades of meaning" (p. 6) falls somewhat flat when faced with the reality of lines like these:

Trist. 1 ff.:

*Gedahte man ir ze guote niht,
von den der werlde guot geschiht,
sô waere ez allez alse niht,
swaz guotes in der werlt geschiht.³*

(Did one deny them kindly thought
who kindness for the world have wrought,
kind deeds would ne'er deserve a thought,
wherever in the world they're wrought.)

Trist. 13 ff.:

*Ez zimet dem man ze lobene wol,
des er iedoch bedürfen sol,
und lāze ez ime gevallen wol,
die wile ez ime gevallen sol.*

(Tis right to shower praise and meed
on that whereof a man has need;
a man should pay a work its meed
the while the work may fill his need.)

Incidentally, it is not easy to see what Prof. Zeydel means when in Note 1 to *Tristan* (p. 201) he asserts that the two instances of *geschiht* and *gefallen* above "are only apparently identical, being different parts of speech or bearing divergent connotations."

The introduction to *Parzival* at times takes on more of the nature of a learned monograph than a helpful guide for beginners—for whom, it must be assumed, this book is primarily constructed. For instance, I should think that the translators could well have avoided making the complicated "Kyot" story even more complicated by venturing another guess as to the derivation of the name (p. 14), and that they might well have omitted the discussion of the "Fisher King" (pp. 19-20).

But these are minor points. On the whole, these books are outstanding achievements, and are well calculated to give the student or the casual reader a pleasant introduction to German medieval literature. They can also be stimulating reading for one who has read the texts in the original: at any rate, the translations pointed out many things to me which I had never before noticed.

HENRY KRATZ

University of Michigan

DENOEU, FRANÇOIS, *Lectures Littéraires pour Commencants*. The Macmillan Company. New York, 1950, pp. x+181. Price, \$2.50.

Making its "entrée en scène" at a time when its mettle will be proved mainly by its ability to challenge high-school graduates inexperienced in a foreign language, *Lectures Li-*

¹ Quoted from the Karl Bartsch edition, revised by Marta Marti (Leipzig: Brochhaus, 1927).

² *Ibid.*, p. 6, footnote.

³ Quoted from the edition of August Closs (Oxford: Blackwell, 1947).

littéraires pour Commencants seems well fitted for the rôle in which it has been cast. Intended for beginners in college French, here is a book that is inviting, interesting as to content and presentation, intelligently arranged and inspiring.

A brief word-picture of the author and a pen-and-ink drawing to illustrate an important incident precede each of the 30 stories. This two-fold introduction, distinctively French, arouses the curiosity of the reader in the narrative and can serve later as an interesting basis for a second look at both author and story. I believe that college freshmen will feel complimented when they realize that they are being entertained and instructed by the outstanding French authors of all time, 27 of them, representing the best French thought of the past five centuries. Almost all of the selections are complete, and any necessary simplification has been done cautiously to preserve the characteristics of each author's style. Throughout the book it is evident that "to present good literary material in selections that are neither childish nor dull and that have some cultural value" is the main motive of the editor, who is to be commended on his fruitful search to justify the meaningful title, *Lectures Littéraires*. To present "something old and something new" is another aim which should please the teachers, who will find that perhaps two-thirds of the stories seem new. While some are gay and others sad, each one has been chosen for its human-interest appeal. One third of the stories are told about the authors and reveal just how human men of genius can be. If the teachers make the most of the opportunities that the book presents, their students will have not only a heightened appreciation of French literature, but also a warmer feeling toward the French people and an increased knowledge of their country.

College freshmen eager to read French can begin to use this book during the first semester, since the stories increase gradually in length and difficulty and because generous footnotes make them seem easier. The varied, brief, and purposeful exercises, all emphasizing spoken and written French, afford a good opportunity to review the different phases of the language as a pleasant task. Many classes will want to follow the suggestions for dramatizing parts of the stories, while others will take delight in memorizing the six well-known poems that conclude the book. All in all, it provides material for 33 normal class periods.

The careful attention to details is to be noted also in the proof-reading. There is need for a comma in line 11, page 98, a "t-" on page 29, a "?" after question 9, page 110, an apostrophe in "grand'mère," page 42, and a "le" before "petit Pierre," pages 73 and 74. On page 66, "que oui" is preferable to "qu'oui." In the questionnaire of page 59 past tenses of narration and conversation seem to be used interchangeably. Line 8, page 76, should mark the beginning of a new paragraph.

This book has the enduring qualities capable of enriching every young life that it touches.

C. D. MOREHEAD

Muskingum College
New Concord, Ohio

ABREU GÓMEZ, ERMILO AND JOSEPH S. FLORES,
Leyendas Mexicanas. New York: American
Book Company, 1951. 101 pp. \$2.50.

They say a book cannot be judged by its cover. Yet, such a platitude does not apply in this case. For the cover immediately attracts your attention and a perusal of the text confirms this favorable impression. With a yen for Diego Rivera coloration, the covers are authentic prints of Mayan hieroglyphics, done in a background and border of bright vermilion and yellow. Designed as a reader for students of intermediate Spanish, "in the third or fourth year of Spanish in high school or the third or fourth semester of Spanish in college," the editors revised, re-edited, re-translated with admirably little alteration, the principal legends, symbols, and myths of Mexican folklore.

As the editors state in their helpful introduction, this compilation of Mayan, Aztec, Toltec, Zapotec legends were taken from three principal sources: from Indian writings, such as the Mayan Popul Vuh; from oral transcriptions of Indian legends still heard among the Mexican Indians today; and from early chronicles and recent scholarly works, such as Sahagún's *Historia general de las cosas de la Nueva España*, and, *Hombres que dispersó la danza*, by Andrés Henestrosa. Professor Gómez's own works, *Héroes Mayas* and *Quetzalcóatl* are likewise an important source.

The book is divided into five "Leyendas." The first, "Leyenda Maya," is entitled "El Adivino de Uxmal." The legend concerns a sorceress who mothers a mysterious egg found one day in her backyard, until it hatches into human form. Later, the baby becomes a dwarf, discovers her cherished secret, and eventually is crowned king. After the sorceress' death, the king becomes a tyrant, disobeying her counsel and deathbed pleas. For his many sacrileges, the gods angrily destroy his kingdom. The second, also a "Leyenda Maya" is entitled "Canek." Based on the 18th century historical character, Jacinto Canek, champion of Indian liberty and freedom, the legend is subdivided into five themes: "Los Personajes"; "La Intimidación"; "La Doctrina"; "La Injusticia"; "La Guerra." These are poetic, philosophical, brief, autonomous paragraphs of Mexican symbolism that trully defy definition; they alone make the text worth reading. The dignity of the Indian humbly and lyrically begs for recognition, in a world of injustice and suffering. The third, "Leyenda Quiché," concerns "La Creación," or the story of the Mayan genesis, taken from the Popul Vuh, and told with genuine feeling and sympathy. The fourth, "Leyendas Zapotecas," entitled "Jesús, Los Animales y Las Plantas," is subdivided into nine short stories, each one page in length. "Del pez que cenó San Juan"; "La Tortuga"; "Para-guyeu"; "La Golondrina"; "El Olivo"; "El Carrizo"; "El Plátano"; "La Urraca"; "El Pájaro Carpintero." Oaxacan folklore preserves an interesting mixture of pagan tradition and Christian sentiment; these stories are charming examples. The fifth, "Leyenda Tolteca," is entitled "Quetzalcóatl." The "feathered snake," king and prophet of the Toltec Indians, is humanly and vividly portrayed.

Despite the editors' helpful remarks on the pronunciation of Indian nouns, a bibliography of twenty-five books for possible reference, and many useful footnotes throughout the text, the idiomatic value of this reader may be a drawback to others. Especially in those classrooms where little time is afforded the study of sentence structure and syntax, i.e., "soñó . . . como jamás música alguna había soñado,"

(p. 69). Or, "el rey se dió por satisfecho" (p. 17); "se puso de pie" (p. 16); "dejó de comer" (p. 12), and numerous others. Most idioms are footnoted or included in the vocabulary index, and it is correct to add, that the editors do a good job with them (i.e.) "lo que nace de la propia sangre," "that which comes straight from the heart," (p. 19). Save for a few typographical errors, such as "en al horizonte" (p. 49), the language is generally free of error.

As for verb tenses, the first "Leyenda" alone employs the present, imperfect, preterite, and future tenses of the indicative mood. Plus the conditional, present perfect, past perfect, future perfect, aorist pluperfect, and the present and imperfect subjunctive. Indian nouns, Mexican flora and fauna, "zopilote," "chicle," etc., enrich the standard and prosaic Castilian.

Today, while we seek a key to the Indian soul of the Americas, our classroom ideals must search for a practical means to this end. This reader reveals the Indian soul in all its esthetic nuances, while the student drinks at the fountain of a wealthy Castilian vocabulary.

MANUEL H. GUERRA

New York State College For Teachers
Buffalo, New York

LEVY, BERNARD, *Everyday Spanish*, The Dryden Press, New York, 1951, 256 pp. of text. Price, \$2.50.

This book gives evidence of careful planning, and is obviously intended for the student who wishes to use the language in the common situations of daily life. The subject matter is presented clearly, simply and informally in such a way that even the dullest can understand.

Each of the thirty-one lessons starts off with a typical conversation in idiomatic Spanish, with the corresponding English version on the opposite page and a "visible vocabulary" of words and expressions used at the bottom of the page. In no case, however, does the Spanish go beyond the grammar explained up to that point. These conversations cover such everyday situations as "On the Street," "In the Restaurant," "John Has a New Job," "A Week End," "Mr. Gómez Learns to Drive," etc., etc. The conversation section is followed by an exposition of grammatical items, conjugations and idioms, and the lesson ends with various types of exercise material.

In presenting verbs the second person singular and plural are omitted, thus getting the student into the wholesome habit of using *usted* for *you*. Not before Lesson 16 is he told of *tu*, and *vosotros* is left until Lesson 31. Because in most grammars the two *you* forms are presented simultaneously, which almost always results in confusion as to the proper use and meaning of each, regardless of how many times the instructor may explain the difference, we feel that this manner of presentation is one of the outstanding features of *Everyday Spanish*.

In the explanations of grammatical items nothing is taken for granted. In the treatment of nouns, for example (p. 4), we read that "Words which are used to designate people (*man, woman*), animals (*dog, cat*), and things (*office,*

house) are called nouns." Verbs are defined with equal clarity and simplicity on page 12, adjectives on page 28, and so on. This is not mentioned in derision. Far from it! Whether so intended or not, we have here a most scathing (and much-needed) indictment of what passes for grade school education at present.

The exercise material is abundant and varied, consisting of "fill-ins," verb drills, *cuestionarios*, multiple-choice sentences, and the typical English-to-Spanish sentences found in any grammar, all graduated as to difficulty as the lessons progress. Some of them, perhaps, are a little easier than they might be, but toward the end of the book they acquire sufficient "toughness" to keep the student alert.

Taken as a whole, *Everyday Spanish* is a welcome change from the conventional first-year grammar. It gives the instructor a wide choice as to methodology, and should offer the student little or no trouble. Although Spanish is far from being as easy as it is reputed to be, it is made as easy and simple as possible in this book which we regard as a valuable addition to the roster of Spanish grammars already on the market.

MCKENDREE PETTY

College of Saint Teresa
Winona, Minnesota

BROWNE, JAMES R., *Stories of the Spanish-Speaking World*. Ginn and Company, New York, 1950, pp. x+261. \$2.75.

Mr. Browne has constructed his text with unusual care, and its physical appearance is as attractive as its contents. The editorial apparatus (footnotes, brief exercises and vocabulary) is quite adequate. The Preface—as well as the short biographical and critical appraisal preceding each story—demonstrates the editor's mastery of his material; indeed, Mr. Browne's capacity to comment authoritatively and cogently on the various literary aspects of the *cuentos* merits more space than he has permitted himself.

The sixteen stories in his volume present several facets of their authors' art: humor, horror, conflict and violence, small town politics, disappointment in love. The countries represented are Spain, Mexico, Peru, Panama, Argentina, Cuba, Chile, Uruguay and the Philippines, and a number of the authors' names are already well-known in this country: Emilia Pardo Bazán, Ricardo León, Roberto J. Payró, Amado Nervo, Mariano Latorre, Manuel Ugarte, Javier de Viana, A. Hernández Catá. The other names are those of accomplished men of letters in their respective countries, and they are deserving of more attention than they have been given heretofore.

Preceding each *cuento* the text offers a unique map which shows the story's locale, and there are eleven reproductions in black and white of paintings by well-known Spanish American artists. Mr. Browne does not suggest the year level at which his text may be used, but it is evident that this must be somewhat beyond the elementary stage.

GERALD E. WADE

University of Tennessee